THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

Vol. II., No. 37. NEW YORK: SATURDAY, SEPTEMBER 13, 1879.--With Supplement. Price Five Cents.

Professional Cards three dollars per quarter, in advance. Changed as often as desired.

CATHERINE LEWIS.
PRIMA DONNA.
Address care of
NEW YORK MIRROR.

ALICE DUNNING LINGARD,
Australia,
Address care MIRROR,
12 Union Square, N. Y.

ALFRED KLEIN,
As Sir Joseph,
In Juvenile Pinafore Cos.
Address at this office.

A. E. LAWRENE,
Leading or Juvenile,
(Late of the English Theatres),
186 Grand St., Brooklyn, N. Y.

A. C. DACRE.
Address Russell Club, Regent St., West, London, England.

A. TORRIANI, JR.,
Engaged with John T. Ford.
Season of 1879-80.
Address this office.

ALECIA JORDAN,
With Tony Pastor.
Address this office.

BILLY ROBINSON.
White and Black Comedy.
Open for engagements with Minstrel Parties.
For ensuing season. Address this office.

CLARENCE R. LEONARD.
Leading Juvenile.
With Scanlon and Cronin.
Address this office.

CYRIL BOWEN.
Juveniles.
Engaged to support Miss Rose Lisle.
Address this office.

CHARLES ABBOTT.
Leading Juveniles. At Liberty.
Address Agents, or 96 F. Street, South Boston, Mass.

CHARLEY BANKS,
Comedian.
Author of Gen. Grant's Trip Around the World.
Address care C. R. GARDINER, 12 Union Sq.

CAPT. GEORGE T. SHAW,
Stage Manager,
Volks Garden Theatre,
199 & 201 Bowery, N. Y.

CHARLES F. WIEGAND.
Advertising Agent,
Season 1879-80.
Grand Opera House, N. Y.

CHARLES H. KIDDER.
Juvenile.
With Mr. B. Macauley,
Season of 1879-80.

CLARENCE MERIGHI.
At Liberty.
Address WALL & HANLEY.

CHARLES GILDAY.
Pathfinders.
Season of 1879-80.
Address this office.

CHARLOTTE NEVILLE.
127 East 15th Street,
Or Agencies.

CHARLES J. EDMONDS,
Now in Deadwood.
Address this office.

DORA STUART,
With Diplomacy Combination,
Address at this office.

EDWARD KENDALL.
With Templeton's Star Alliance.
Southern tour of 1879-80.
Permanent address, 154 Court St., Boston.

E. M. STUART.
With E. H. Harvey's Comic Opera Co.,
Now at the Aquarium.

EDWARD CHAPMAN.
Comedian Colville Folly Troupe.
Address at MIRROR Office.

ETHEL LYNTON.
With The Tourists
In their Pullman Palace Car.
Address this office.

ELLA MAYO.
Serio-comic and Balladist.
Permanent address,
398 Bridge St., Brooklyn.

EVA BYRON.
As Hebe and Nursedah.
Grau's Comic Opera Company,
En-route.

EDWARD WARREN.
Juvenile.
Address Agents.

EDWIN PRICE.
Leading Man.
Fanny Davenport Combination.
Address at this office.

FANNIE BEANE.
Pathfinders.
Season 1879-80.
Address this office.

FRANK W. SANGER,
Juveniles.
Address this office.

FRANK HAYDEN.
Ralph Rackstraw.
Park Garden Pinafore.
Providence, R. I.

FRED. JEROME.
With Leonard Grover's
Boarding House Co.
Season of 1879-80.

FRED. FELTON,
Stage and Business Manager.
Crone's Garden.
Indianapolis.

FRANK A. TANNEHILL,
Leading Man and Stage Manager,
Address this office.

FANNY McNEIL.
Daly's Theatre, Season 1879-80.
Address care this office.

GEORGE F. KETCHUM.
First Low Comedian.
With John A. Stevens' Unknown Comb.
Re-engaged for Season 1879-80.

GEORGE F. DE VERE.
Booth's Theatre, Season 1879-80.
Address at this office

HARRY J. BRAHAM,
Leader of Orchestra,
Rice's Evangeline Company.

H. E. DIXEY.
As The Rajah in Horrors.
Rice Surprise Party.
Season of 1870-80.

IRENE ACKERMAN.
Juvenile Ingenue and Soubrettes.
At Liberty.
Address SIMMONDS & BROWN.

J. C. KENNY,
Leader of Orchestra,
Address this office.

J. C. PADGETT.
At Liberty.
Address this office.

JAMES L. CARHART.
Address
169 W. Twenty-third Street,
New York.

JOSIE BATCHELDER.
Soubrettes.
36 East 12th Street,
Or Agents.

LESLIE GOSSIN.
Disengaged.
Address Windham, Greene Co., N. Y

LILLIAN CLEVES CLARKE.
Address,
MIRROR Office,
New York

LOUISE DICKSON.
As Flora Bruce,
Gus Williams' Combination.

LITTLE EVA FRENCH.
The greatest Eva of them all.
Disengaged for coming season.
Address 178 Sixth Ave., N. Y.

LIZZIE MAY ULMER,
Soubrette.
On her Yacht for the Summer.
Address agents

MISS NELLIE MORTIMER,
Booth's Theatre, Season 1879-80.
Address at MIRROR Office

MISS CHRISTINE FERCY.
Balladist and Operatic Vocalist.
131 Clinton Place,
New York.

ADELE BELGARDE.

MINNIE LEONARD.
Leading Juvenile.
With Scanlon and Cronin.
Traveling. Address this office.

MINNIE LEE.
Serio-comic and Balladist.
Permanent address,
52 Bond Street, New York City

MABEL JORDAN.
Disengaged.
Address this office

MISS NINA FREETH,
Character Business and Soubrette.
Address this office

MISS MARIE CLARA HASTINGS,
Leading Lady during the past Season,
With Boniface's "Soldier's Trust."
Address at this office.

MARIE GORDON.
As Joan,
In That Lass o' Lowrie's.
Permanent address at this office.

MISS ADELAIDE CHERIE,
Disengaged.
Address this office.

MISS CARLOTTA EVELYN.
Disengaged.
Address Horace Wall or C. R. Gardiner.

MOLLIE WILLIAMS,
Late Fifth Avenue Theatre.
Character Business and Comedy.
Address agents, BROWN & BARNES.

MISS ROSE ADRION.
Soubrettes and Boy Characters.
Address care Dramatic Agents

N. S. WOOD.
As Boy Detective,
And other Specialties.
Address this office.

OGDEN STEVENS.
243 West 14th Street,
New York.

PHILIP BECK.
Juvenile and Light Comedy.
Standard Theatre,
New York.

PEARL EYTINGE.
Engaged at Booth's Theatre.
Season of 1879-80.
May be addressed care this office.

RICHARD D'ORNEY.
Advertising Manager
Daly's Theatre,
New York.

ROSE LISLE.
Address care C. R. GARDINER.

RANDOLPH MURRAY.
With the J. H. Wallack Co. for ensuing season, in Shakespeare's Comedy of Errors.
Address care this office

RAYMOND HOLMES.
Comedian.
Weathersby-Goodwin Frolicues,
Season 1879-80.

SAM DEVERE.
Address at his office.

SAM R. NORMAN.
Versatile Actor.
Volks Garden, Bowery,
Third Season.

SARA LASCELLES.
Daly's Theatre, 1879-80.
Permanent business address,
12 Union Square, N. Y.

THOS. W. MOORE.
Treasurer Harry Miner's Theatre,
165 & 167 Bowery, N. Y.
Residence, 208 E. 14th St.

VENIE G. CLANCY,
Leading Female Roles,
with Rice's Extravaganza Co.
Traveling.

WALTER EDMUNDS.
Daly's Theatre.
Season 1879-80

W. S. HARKINS,
And LENORE BIGELOW
Juvenile and Singing business.
113 East 14th Street

W. H. CROMPTON,
Hamlin's Theatre,
Chicago, Ills.
Address this office.

WILLIAM HORACE LINGARD,
Australia,
Address care MIRROR,
12 Union Square, N. Y.

W. D. TURNER,
Comedy and Character,
Address this office.

W. H. SINGLETON,
Assistant Stage Manager,
"Evangeline" Opera Bouffe Combination,
Fourth Season.

ADELINA GASPARINI,
The Beautiful and Cultured ITALIAN TRAGEDIENNE, under the management of the well-known and popular Actor and Dramatic Author, W. T. DULANY, is now ready to negotiate Time for her new and original play, in five acts, entitled

HEARTS AND DOLLARS.

Military organizations wishing to produce the original Military Spectacle entitled SONS OF LIBERTY, will please address
C. W. TAYLEURE, 864 Broadway, N. Y.

HELENE ADELL.
Leading Business.
Olympic Theatre, New York City.
Season of 1879-80.

HARRY VAUGHN,
Leading Business.
South Norwalk, Conn.
"At Rest."

HELEN GRAYSON.
With Adah Richmond Troupe.
Season 1879-80.

HENRY W. IRVING.
Juvenile and Walking Gents.
Address WALL & HANLEY,
At Liberty. 14 Union Square

HELEN RICHMOND.
Address
12 Union Square.

H. CUSTER KENNEDY.
Engaged with Mary Anderson.
Season of 1879-80.

HELEN FLORENCE.
Leading Juveniles.
Address care MIRROR.

JAMES ALBION,
Advertising Agent,
Standard Theatre, N. Y.
Address MIRROR Office.

JENNIE McCLELLAN.
68 Hudson Street, Boston.
120 East 13th Street, N. Y

J. WINSTON MURRAY.
Leading Heavies.
With Joseph Murphy, Season 1879-80.
Address care this office.

JOS. FRANKAU.
Low and Character Comedy.
Address this Office

KATIE ESTELLE.
As Madame Laurent in
Elliot Barnes' Only a Farmer's Daughter,
Address at this office

LOUISE TEMPLE.
At Liberty.
Can be engaged for Hebe or Soubrette parts,
Address this office.

LEONARD S. OUTRAM.
As Diderot.
Standard Theatre.

MISS ADA WHITMAN.
Address all letters care of
INDIG, 858 Broadway, N. Y.

MISS ESTELLE MORTIMER.
Specially engaged for
Little Buttercup.
In H. M. S. Pinafore.

MLLE. DESIREE.
French and English
Opera Bouffe and Burlesque.
Address this office.

MISS MINNIE OSCAR GRAY,
Together with WM. T. STEPHENS
And his Dramatic Dogs, Romeo and Zip.
Address this office.

MISS STELLA CONGDON,
At Liberty.
Address this office.

MISS LOUISE LEIGHTON.
Daly's Theatre, 1879-80.
Permanent address,
12 Union Square, N. Y

MAUDE BRANSCOMBE,
Soubrettes and Juveniles.
May be addressed at this office

DRAMA IN THE STATES.

DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Chicago.

SEPTEMBER 7.

McVICKER'S.—To speak of Den Thompson's Josh Whitcomb is to name one of the most natural and amusing characterizations to be seen on the stage. It strikes me that a series of dramas, with Josh as the hero, will be the outcome of Mr. Thompson's great hit, as, for instance, Josh in Europe, Josh on his Travels, et al. Charles Clark replaces Eugene Jepson as John Martin. Clark, who sang Rackstraw in McVicker's first Pinafore, is a gentlemanly appearing fellow and makes a feature of his songs in the second act. Petite Julia Wilson, as Tot, will never need to be replaced. She is in every way fitted for the part. George Beane has at last a character in Cy Prime which thoroughly suits him. He is every whit as good as was Harry Wilson. Mrs. D. Nourse still plays Matilda, Walter Gale Dolby, and graceful Martinetti, Roundy the bootblack. The opening house was over $1,000, and business increased every evening, the standing room sign being displayed nightly. Mr. Thompson stays four weeks and will prove the strongest obtainable card for the Exposition. Lotta in La Cigale will be the next attraction.

HAVERLY'S.—The Widow Bedott ought to make a fortune for Neil Burgess and the genial Nasby. If a succession of large houses, and hearty, continuous peals of laughter are signs of a popular hit, then the Widow is off for fully as extended and triumphal a tour of the country as has been that of the other typical New Englander, Josh Whitcomb. Mr. Locke has constructed quite a symmetrical four-act play out of Mrs. Whicher's Papers. The scene opens in the village of Hardscrabble, where the Widow unsuccessfully angles for Tim Crane. The second and third acts occur at the home of Mr. and Mrs. Harriman, sister and brother-in-law to the Widow. Here Mrs. Bedott runs the Elder Sniffles to earth. The fourth act represents the parsonage newly and garishly furnished for the reception of the Elder and his blushing bride. Here all difficulties are settled. The Elder's congregation, assisted by Mr. Harriman, "put up" for the "statoos and pictures" ordered by the lavish Mrs. Sniffles, and the happy pair bow their acknowledgements from down front, and invite the audience to "call often." Of course, Mr. Burgess is astonishingly perfect as the garrulous relict of Bedott. His performance of clacking old women upon the variety boards in his sketches of Vim and My Mother-in-Law were wonderful, but his latest conception overtops any former effort. If George Stoddard's performance of the Elder was hardly unctuous enough to tickle the exaggerated taste, the more credit does the actor deserve. Sniffles is not Stiggins, nor anything like, as some of the local critics seem to think. Mr. Stoddart hit off the whining Baptist preacher very happily, his meek submission under the sharp taps upon his bald head from Mrs. S.'s fan being excessively funny. Charles Dickson, a very agreeable young actor, acted Fred Harriman with quiet gentlemanliness. Dickson is one of the most promising juvenile men I have seen for a long while, and I expect to hear of him. Annie Stoddart, Harry Rich, John Wyndham, E. D. Tannehill and Effie St. John assumed the remaining parts in an excellent manner. House packed opening night and large business all the week. 8th, return of the Rev. Antonio, New York's favorite, and Tony Pastor with his fine variety co.

QUINLIN'S.—The itinerant Fatinitza troupe of H. B. Mahn have remained during the week in spite of the public's meagre patronage. With the exception of Jeannie Winston, Sallie Reber, and W. H. Hamilton, the cast was very poor. W. A. Morgan, who sings the part of the Special War Correspondent, used to be a chorus-singer with a queer opera troupe which Catherine Bernard and her Pierre piloted through the rural districts. 8th, Nate Salsbury's Troubadours in The Brook, preceded by the comedietta, A Sanguinary Chasm. 15th, Rice's Evangeline co.

HAMLIN'S.—Hamlin's pretty little theatre, brightly decorated, recarpeted, and otherwise adorned, opened last night (16th), and if John will live up to his promises, and always give as good a show as the one of last evening, he need have no fears of the success of his latest departure. The programme opened with Add Weaver and Nellie Parker in a sketch, followed by Quilter and Goldrich in songs and dances, the Devoy Sisters, and the latest sensation, George Loyal and Ella Zuila, whose trapeze performance is very daring. Loyal was afterward shot up from a cannon to a trapeze suspended from the ceiling. The drama of Magnolia, a piece of the same derivation as Boucicault's Octoroon, which had a long run at Hooley's with Jim O'Neil, Billy Crane and Louise Hawthorn in the cast, followed. Eliza O'Connor enacted Magnolia with considerable emotional power. Miss O'Connor has lost none of her attractiveness, and some fine work may be expected from her. L. R. Warwick, the new leading man, is a good actor of the natural school, and has a pleasing presence. He will become a favorite. T. J. Martin is the heavy man. His performance of Sam Craig was sufficiently villainous. W. H. Crompton acted the old negro Toby in a manner that deserves great praise. Mr. Crompton, who is first old man, will sustain his duties most satisfactorily if this is an ordinary sample of his work. Marion Fiske seems to have lost none of her old sprightliness. Possibly a "first night" was the occasion of her apparent listlessness in the part of Lucy. Alonzo Hartz, the comedian, had a poor part in Bantam, out of which he made a meal. Edwin Browne was engaged to play a small part, which he ruined by his usual carelessness, etc. Frank Irving, Henrietta Irving and Eugene Blair filled the other important characters. All did well except Frank Irving, who was worse, if anything, than he was in Pinafore. The piece was nicely set, R. Farren, the scenic artist, acquitting himself with great credit. Geo. W. Murray is stage manager. On the whole, I am inclined to think Mr. Hamlin will not regret having elevated the standard of his house. It ought to become a popular family resort. Same bill week of 8th.

OLYMPIC.—Mitchell and Sprague feel happy. Large audiences have witnessed the excellent variety performances of Cool Burgess, Manchester and Jennings, Harry Bennett, Alex. Zanfretta, A. W. Sawyer, Louise Montague, and Jennie Engel. 8th, the new people are Minnie Farrell, a handsome woman and one of the most pleasing artists on the variety stage; Fernando Fleury, John Hogan, Baby Rhinehart, and Gangero and Little All Right. 15th, Belle Howitt and burlesque co. in Jas. Barnes' extravaganza, The Silver Demon.

LYCEUM (late Folly).—J. A. Lord and C. Engel, who have leased this house for two months as an experiment, to see whether they are justified in taking a longer lease of the place, opened last evening to a large audience. Miss Louise Lord was the attraction in Divorce, a garbled version of Daly's Divorce, supported by a good company. The prices of admission are ten and twenty cents, and the house ought to do well.

ITEMS.—J. P. Kilbourne and E. F. Gardner in Black Diamonds, at the National, past week.—Little Camilla, child actress, week of 8th.—Amelia Waugh, an actress late of Len Grover's Boarding House co., was the star at the Halsted last week in The Child Stealer. Business good.—8th, Alf and Lulu Wyman in Lewis' play of Yakie, which does not seem to catch on.—Mary Anderson at McVicker's, Oct. 15.—Jolly old Harry Pearson, late of McVicker's stock, is accused of wanting to star as Falstaff. Harry would make a good one.—Walter Kelley, McVicker's late preachy juvenile man, has been secured to support Frank Bangs.—W. F. Edwards, also of McVicker's last season, goes with Miss Davenport. To know Edwards is to esteem him highly.—Will Lloyd and wife (Cora Redfield) are playing at John Murray's Minneapolis theatre, which is doing well.—W. L. Voss, Jr., Treasurer of the Froliques, leaves for New York, 9th.—Harry Webber and co. have done well at Des Moines past week.—The second trial of the newspaper tramp, Burnside, for disorderly conduct, is set for to-morrow morning (8th), at 10 a. m., before Justice Brown, a magistrate.—Dick Hooley is still absent, and his diminutive nephew, Jacky, runs the theatre.—Uncle Tom's Cabin (sanctified version) will be moved to the Union Park Congregational church, 8th. The members of the co. are no longer seen at the shanty.—McVicker has booked the following: Lotta, the Bowers-Thompson co., Maretzek's Opera troupe, Mary Anderson, Annie Pixley, Prof. Herrmann, Strakosch, Bandmann's co., Gus Williams, the Florences, Adelaide Neilson and Miss Cavendish.—The following attractions will appear at Hooley's: The New York Criterion Comedy co., Rice's Evangeline troupe, Robson and Crane, John T. Raymond, Lawrence Barrett, Maggie Mitchell, Dora Gordon Steele's Hallowe'en Party, Joseph Murphy, Collier's Union Square co., Eliza Weathersby's Froliques and Sothern.—Will J. Davis, manager of Haverly's, will, it is said, shortly be married to Miss Jesse Bartlett, the Buttercup of the C. C. C. Pinafore.—John Dillon ought to revive Will Eaton's play, All the Rage. In the part of the Chiropodist, Dillon would make a lasting hit. It was the best thing John ever did.—Mr. S. L. Harrell, the accomplished correspondent of Hart's D——n News, ought not to have been brought into the Burnside row. Mr. Harrell, despite his connection with Byrne, is a gentleman, and does not associate with drunkards or tramps.—Geo. Loesch, the Dutch fiddler at Hooley's, had a fuss with the leader of an itinerant Fatinitza troupe playing there, because the said leader insisted upon conducting the orchestra. The matter was peacefully settled between the two bad musicians over a keg of beer.

Cincinnati, O.

SEPT. 7.

The performances of this afternoon and evening close the engagement of the New York English Opera co. in Pinafore on the lake at the Zoo. Large audiences were in attendance at every entertainment. The co. appear in Paris, Ky., Monday; Maysville, Tuesday; Mount Sterling, Wednesday, and Lexington Thursday and Friday, returning to Cincinnati Saturday, where they will prodnce for a time several popular operas now in rehearsal.

THE GRAND.—Grau English Opera co. in Fatinitza, last week, to medium audiences. Cadets was not put on as advertised, owing to some mismanagement. Sept. 8th, Nick Roberts in Humpty Dumpty; Sept. 15, Maggie Mitchell; Sept. 22, the Colville Folly troupe for two weeks. Anna Boyle will play Fanchon to-night in an Archbishop Purcell benefit affair. A score of amateurs take part.

PIKE'S.—Joe Jefferson opens in Rip Van Winkle to-morrow night. Joe was not so well received on his last visit here, and there is a question whether he will do better this visit. Sept. 15, Mahn & Russell's Fatinitza co.

NATIONAL.—Will be opened Sept. 15 by Allen, Delehanty & Hengle's Mammoth. Minstrels. They will remain until Oct. 13

ROBINSON'S.—Season inaugurated last night to a large audience. The programme, which was rather long, was good, bad and indifferent. A Trip to the Moon was first produced, an amusing pantomime, but a little old. The Edwards, Charley Banks, Elise Kruger and King Sarbro were favorably received. Annie Fox received an equal share of applauding and hissing. The performance wound up with a three-act drama, Money and Misery, in which Manager Douglass took part, and was well received. Sept. 16. Sid France.

HEUCK'S.—Sept. 15, Oliver Doud Byron in Across the Continent.

VINE STREET.—Packed houses every night. The usual performances.

ESHER'S PALACE.—Attendance has been poor the past week. Bob Ferguson, Nellie Mason and Della Turner remain another week.

TAKEN WING.—The Grau English Opera co., for Dayton, O., where they present Cadets; thence to Springfield and Columbus; then returning to give that opera at the Highland House, Sunday afternoon and evening, Sept. 14.—Sallie Price for Atlanta, where she is engaged with Geo. W. Kates' Southern Circuit, as Grif in dramatization of Farjeon's novel.—May Arlington for Nashville, engaged under management of J. W. Edwards.—Ada Foy for Chicago, where she plays London by Night at National, that city, Sept. 15.—W. S. Anderson, business manager for Milton Nobles, for his field of labor.—W. J. Fleming for Detroit.—Billy Hayden dashed through to Chicago.—Billy West, the comedian, for New York.—E. R. Dalton for Louisville.—Manager Bob Spiller for Central Kentucky, in the interest of the New York English Opera co.—Maggie Mitchell played in Dayton, O., Sept. 6, and left for Louisville.

ITEMS.—The statement in THE YORK MIRROR, that Ada Richmond was the prettiest lady in the audience that welcomed Aimee at the Fifth Avenue last Monday, seems to have caused the Cincinnati Commercial much merriment. Now, were you to see some of the Over-the-Rhine "beauties" over whom the Commercial man goes into ecstacies, it would cause you to throw your arms over your head and cough up the heels of your boots.—Ed. Stevens, of this city, formerly manager of Ada Foy, is now agent for John T. Hinds in Chicago.—William Jackson is organizing a company here to travel the South.—Col. Morris of the Ohio Circuit, and Col. Hyatt Frost of Van Amburgh's show, are in the city.—Robert Spiller returned from New York last week, bringing with him material for the Juvenile Pinafore co., that holds forth at the Highland House during the latter part of the Exposition, which opens Sept. 10. The Buttercup for the occasion was eight years old last Thursday, and is a sister of Estelle Mortimer.—Harry Levoy returned last week from Columbus, where he painted the scenery for the Grand Opera House.—Manager Miles and Lewis Gilbert have charge of the Fireman's Tournament, that takes place here during the Exposition.—Lulu Stevens is summering at Walnut Hills, and has made no engagement for the season.—Clara Bernstein, of this city, has been engaged at the Grand Opera House in Paris, and will make her debut there this winter as Valentine.—J. H. Nunez, Manager of Pike's arrived in the city last week.—Thomas L. Coleman, of this city, will not travel with Mary Anderson next season, as previously stated, but with the Florences', playing walking gent.—J. H. Wallack's comb. is paying some attention to "Style." The piece is a production of Charles E. Callahan's, amusement editor of the Cincinnati Commercial, and correspondent from this point for the Clipper. It will be produced by the above comb. in Iowa soon.—The Julia A. Hunt comb. opened very successfully in South Charleston last week.—Nat. Hyams has settled down in Indianapolis.—The Cincinnati Lodge of Elks reassemble at their lodge room this afternoon for the first regular meeting of the winter term.—Jessie Randolf has been engaged by Barney Macauley to play Gertrude, in A Messenger from Jarvis Section.—Five children by the name of Cohen are in Spiller's Juvenile Pinafore co.—The Wallace Sisters are playing in Eastern Ohio.—Katie Putnam in Central Kentucky. The opera houses at Richmond, Ky., and Fostoria, O., are both completed.

St. Louis.

SEPT. 5.

OLYMPIC THEATRE.—The season opened on Monday last to a big house, and this has continued throughout the week, the houses being uniformly large. The attraction was Tony Pastor's comb., the members—many old favorites—being warmly received. On Monday, the Chicago Church Choir Pinafore, with the prospect of a fair week's business. The weather is still warm and fair, with the evenings cool.

GRAND OPERA HOUSE.—Lina Tettenborn was very warmly received at the Opera House, although her play of Tina is about equal in general qualities to Fritz, On Hand, and other specialty dramas of like calibre. She is a buxom, merry little blonde, and at once sang herself into the good graces of her audiences, which were good throughout the week. She is young, talented and conscientious, and in a better play would show to considerably more advantage. Mose Fiske was highly amusing as a German reporter, which character was given with the usual caricature embellishments, and put the audiences into the best of humor. The balance of the company was fairly competent, and the Cincinnati lady drill received considerable applause. Considerable interest is taken in her appearance as Gretchen to-morrow (Sunday) evening, when it is expected Miss Tettenborn will appear to much better advantage. On Monday, John Dillon, the famous Chicago comedian, will appear in Our Next President; or, A Dark Horse. Chicagoans swear by Dillon as the prophet of the comic drama, and much curiosity is felt regarding his appearance in St. Louis. His company is a very good one, including his wife, Marie Louise Dillon, and the ever fresh J. W. Blaisdell, who will be remembered in days of yore from his long connection with Niblo's Garden, being the original Count Wolfenstein in the Black Crook.

POPE'S THEATRE.—The changes going on at the "Church of the Tranformation," as it is known locally, are miraculous. The interior is quite ready for the painters and frescoers, and the stores in front are going up as under the wand of a wizard. No time is lost, and gangs of workmen are kept employed day and night. Everything will be ready for the opening on the 22d, Mr. Halley, the scenic artist, having his part of the labor nearly completed. The new curtain, representing a medallion landscape on white satin folds, is a gem. From the appearance at present, Pope's will be a very handsome little theatre, similar in contour to the Chestnut Street Theatre, Philadelphia, although better arranged. Manager Pope's list of stars has been announced.

ITEMS.—The Theatre Comique opens this evening with the Colored Georgia Minstrels for a preliminary season. The regular season of variety entertainments opens on Sunday, 14th. The theatre has been repainted and redecorated, and a neat tile pavement laid in front.—Harry Saxton, late leader at the Comique, and a fine cornetist and musician, is now with Manager Mitchell in Chicago.—Ed Zimmerman, Charles Pope's business manager, is now in town, looking hearty and in good shape for the coming campaign.—Pat Short has been very busy during the week, but he manages to survive, and, moreover, never loses his equable temper.—Tillie McHenry (Mrs. J. H. Rennie) takes a benefit to-morrow evening at Bodeman's Garden. Trial by Jury, and portions of Pinafore and The Bohemian Girl, will be given. After considerable preparation The Bohemian Girl was presented at Bodeman's on Monday evening. Its light and pleasing numbers were well rendered by the Halcyon co.—The St. Louis Spirit appears this week in double form, and a new engraved head. It is regarded as authority, locally, on dramatic matters, and is certainly very carefully made up.

New Orleans.

SEPTEMBER 5.

The theatrical season was inaugurated in our city on Thursday (last) evening by the reopening of the Academy of Music. The improvements effected during the Summer are as striking as they are numerous. The N. O. Times pronounces the Academy "the finest little theatre in America;" the Picayune says "it is, in fact, almost a new theatre, handsomely appointed and tastefully ornamented, and it will compare favorably with any place of amusement in the South." The Democrat devotes much space to a description of the alterations, etc., and speaks highly of the theatre as it appears "in its brand-new dress." The new drop-curtain, painted by Harry Dressell, is a very clever piece of work. The Big Four Minstrels, quite a large band, are the present attraction. Johnny Morton is the leading figure. The minstrels give very pleasing entertainments, and will continue to do so until the 21st inst., when Grau's English Comic Opera co., under the management of Grau and Wolfsohn, begin the musical season. The following solo artists are members of this troupe: Henri Laurent, first tenor; W. P. Bown, basso; Myron Calice, second tenor; G. W. Demorest, baritone; Blanche Corelli and Alice Hosmer, prima-donne. Their repertoire consists of Pinafore, Little Duke, Fatinitza, Girofle-Girofla, and the American comic opera, Cadets. Next comes John McCullough, who is well known here, and Annie Pixley, who will make her initial appearance in the Crescent City. They will be seen in M'liss. The name of Julian Francisco, tenor, figures on the advance paper of Grau's troupe, but he does not come, having joined the Adah Richmond party.

From Major Bob Strong, the genial "boss" of the St. Charles Theatre, your correspondent has ascertained that he has closed with the Adah Richmond Comic Opera co., and with the Buffalo Bill comb. He hopes to make time for some of the leading traveling shows.

Will Stevens, the real controller of the Varieties Theatre, or Grand Opera House, states that he will endeavor to bring out all principal opera and opera-bouffe troupes now organized. Robson and Crane will play two weeks in Our Bachelors and the Two Dromios; John T. Raymond appears for two weeks, producing Colonel Sellers and Woolfert's Roost. It is stated that the Union Square co. wanted time at this house, but the same was refused, as last season this party played a wretchedly bad engagement. Dramatic performances are of recent years at a discount here. The theatre-goers appear to enjoy light entertainments better.

Manager Bidwell of the Academy returned home on Monday, looking all the better for his trip. He anticipates prosperous business, and it is to be hoped he may not be disappointed, for the prosperity of a city is best attested by the business of its theatres. If enterprise and industry exist jointly in any man, that man is Dave Bidwell.

ITEMS.—It is probable that Manager Strong will put in an appearance in New York City very shortly.—Thomas A. Hall has not as yet got back, but is expected to arrive very soon.—W. H. Trimble is to be benefited at Odd Fellows' Hall Saturday night. "The Black Diamonds," John Connors and other amateurs have volunteered. Trimble goes to New York.

Indianapolis, Ind.

The theatrical boom promises from general indications to be most lively in this section of the country. The Park, the rejuvenated Metropolitan, will undoubtedly be the most visited. Its facilities for hearing, seeing and general comfort are far better than the Opera House. Appended is a list of the attractions. The two houses will be under the immediate management of the Dickson Bros.

The Grand Opera House will open next Monday evening with the Fatinitza troupe, who will hold the boards one week, to be followed by Tony Pastor, Neil Burgess in Widow Bedott, and A. McKee Rankin with The Danites. John McCullough will be at the Opera House during the week of the fair, to be followed by Buffalo Bill, with a full band of Indians; then Mrs. Bowers and Charlotte Thompson comb., Mary Anderson, Haverly's Juvenile Pinafore troupe of fifty children, Mordaunt-Boniface comb., Saville and Lee, Annie Pixley in M'liss, Salsbury's Troubadours, Lawrence Barrett. Frank Bangs' Dan'l Druce comb. will be at the Opera House the week before Christmas, and Collier's Union Square co. in The Banker's Daughter the week after Christmas. Then will come Robson and Crane in Our Bachelors and Two Dromios, Maretzek Opera co., Maggie Mitchell, Eliza Weathersby's Hobbies, Gus Williams in Our German Senator, Frank Frayne as Si Slocum, Daniel Bandmann and wife with their English co. in Narcisse, Gotthold's Octoroon comb., Rice's Evangeline comb., Haverly's Mastodon Minstrels and Janauschek.

The Park Theatre will open on the 18th inst., with Joseph Jefferson in Rip Van Winkle, for three nights, followed by Nick Roberts' Pantomime co., Berger Family and Sol Smith Russell. Den Thompson for the fair week. Haverly's Church Choir Pinafore co., Richmond & Von Boyle's Comedy co., Gus Phillips' new version of Under the Gaslight, John T. Raymond in his new piece, Woolfert's Roost, Tony Denier's Humpty Dumpty troupe, Rice's Surprise Party, Haverly Colored Minstrels, and Lotta. Mr. and Mrs. W. J. Florence will occupy the Christmas week, after which will come the Emma Abbott Opera co. The Park Theatre has a large amount of time left unfilled, which will be reserved for special attractions as they come along.

CITY GARDEN.—The Hines and Blossom-Remington comb., Manning and Drew, Minnie Kent, and Verona Carroll were the specialty artists appearing in the minstrel first-part and the olio following. The Maid and the Magpie, a one-act burlesque, was the concluding attraction. It was a very pretty piece of foolishness, and admirably presented. Felton and Turner convulsed the audience with laughter by the manner in which they dressed their characters. Frank Jamison and Turner's singing of the Jewish Clothes Dealer, to the tune from a selection of the opera, Genevieve de Brabant, was irresistibly funny. Misses Turner, Felton and Remington were in a pleasing mood and contributed their portion of the amusement. Everybody closes. Opening the 8th are: James and Issa Mars, Fred Hallen, Enid Hart, J. J. Quinlan, Prof. Joyce, Al Gleason and trained dogs, Charles Goodyear, and the drama, The Scarlet Nine, with James Mars in the leading role.

ITEMS.—Fred Felton was the recipient of a brilliant diamond pin and a handsome gold chain, presented to him by those in his employ, it being his thirtieth birthday. Well deserved!—Remington, Blossom, Hines, Selton and Burns, Minnie Kent, Minnie Meredith, and others, under the management of Felton, will give the citizens of Danville, Ind., a taste of variety during the Fair week (the 15th).

Cleveland, O.

EUCLID AVENUE OPERA HOUSE.—Nick Roberts' Humpty Dumpty troupe has been playng throughout the week to crowded houses. This company presents the attraction of three clowns, Grimaldi, Dromio and Pedro, who appear on the stage simultaneously. During the performance several specialty artists are introduced. Mons. Leon Whittony furnishes much amusement as an animal impersonator. Jennie Miaco appears in a song-and-dance, followed by a neat skipping-rope jig, and the well-known Austins execute a brilliant Zouave drill. The co. play in Cincinnati week of Sept. 8, and follow with a week each in St. Louis and Chicago. We are promised a musical feast during the present week in the shape of Dora Gordon Steele's Hallow E'en Party, who open at the Opera House Sept. 8. Miss Steele, who is said to possess a voice both sweet and powerful, will be supported by Russell Glover, tenor; Anna E. Berre, contralto; Kate Hartwell, second soprano; Mark Smith, baritone, and Messrs. Lawrence and Melville.

ACADEMY OF MUSIC.—We have had a surfeit of pantomime the past week. While Humpty Dumpty's ludicrous mishaps have been illustrated at the Opera House, Tony Denier's co. have presented the same play to patrons of the Academy. The "only original Grimaldi," George H. Adams, is with this troupe, and is a worthy successor to the famous George L. Fox. Mr. Adams' facial expressions are irresistibly comical. He seizes every possible opportunity to raise a laugh, and his presence upon the stage is never wearisome. Charles Adams is an excellent Pantaloon, Mabel Stanton a sprightly Columbine, and Mr. Eunice a supple Harlequin. The attendance has been excellent all week. Route: Buffalo, 11th, 12th and 13th; Auburn 15th, Syracuse 16th and 17th; Utica 18th, Albany 19th and 20th, and Troy 22d and 23d. Announcement was made that C. W. Couldock would appear at the Academy during the present week, assisted by Effie Ellsler and a strong support. Mr. Couldock, however, was the victim of a severe rheumatic attack while on his way to this city, and will be unable to fulfill his engagement. The Academy, therefore, will remain closed until further notice.

COMIQUE.—Business has been good through Fair week. The arrivals for week of 8th are: R. M. Carroll and sons. Departures: Harrison and Gilbert to Bradford, Pa.; J. T. Leon and son to Fort Wayne, Ind.; Blanche Dixon, destination unknown.

ITEMS.—The concerts at Haltnorth's Garden have been discontinued for the season.—The Litta concert at the Tabernacle, Sept. 15, promises to be a musical event of much importance.—The members of our late Pinafore co. have perfected a new organization, to be called the Cleveland Opera co., and will produce several of the light operas in excellent style during the coming season. A rehearsal of The Chimes of Normandy will soon begin. The chorus will be exceptionally strong.—It is certainly wonderful to see an audience sit and endure without protest the wretched "music" that always accompanies a production of pantomime. A Chinese orchestra would be melodious in comparison.—At the Opera House the Revellers are underlined for the week of Sept. 15.

Troy, N. Y.

Rand's Opera House has been thoroughly remodeled and refitted. A gallery has been added which greatly increases its seating capacity and also improves its appearance, as does the newly decorated ceilings and walls. Elegant folding iron chairs take the place of the common chairs of former times on the main floor. A new drop-curtain and other improvements have been added to the stage-work. It has four large exits capable of dismissing a crowded house in a very few moments. It is at present one of the cleanest, most convenient and commodious opera houses in the State. Manager Redpath of the Lecture Bureau has secured this Opera House, in which he will give a series of eight representations of opera, drama, etc., on consecutive Wednesday evenings, commencing Oct. 8, viz.: Emma Abbott English Opera co., the Criterion Comedy co., Rice's Surprise Party, Salsbury's Troubadours, the Berger Family and Sol Smith Russell, Haverly's Juvenile Opera co., Redpath's organization of twelve vocal, instrumental and literary stars, and lastly Robson and Crane in The Comedy of Errors.

The Griswold Opera House has been materially improved during the Summer, and begins the season looking clean and as good as new. Manager Fort has completed arrangements with a goodly number of the best operatic and dramatic combinations, and promises to present entertainments worthy of first-class patronage. The season was commenced with the appearance, to a crowded house, of Emerson's Megatherian Minstrels, under the management of the veteran Hooley. The entertainment was first-class. Sept. 1, 2 and 3, Herrmann the Magician Mlle. Addie and the Lorellas, appeared to good houses; 4th, 5th and 6th, Dora Gordon Steele's Opera troupe appeared, and on the 9th Pat Rooney's Star comb. The following engagements are booked for the coming season: Mary Anderson, Maggie Mitchell, Fanny Davenport, Kate Claxton, John McCullough, Robert McWade, Lawrence Barrett, Barney Macauley, John T. Raymond, Tony Denier, Milton Nobles, Oliver Doud Byron and W. J. Florence and wife.

GRAND CENTRAL THEATRE VARIETIES.—Manager Curley has caused this place of amusement to be repainted and otherwise improved, and it now has a very pleasant and cosey appearance. The season was commenced last Monday evening. A first-class company, which will be changed from week to week; the following, who make up the co. for the present, are: Joseph Hurley, McVicker and Sanders, Lou Sanford, James and John Russell, Eloise Allen, Fanny Lascelle and Misses Seaton, Jones, Willoughby, Smith, Spencer, Mulgrave, Clark and Sinclair.

Richmond, Ind.

GRAND OPERA HOUSE.—This place of amusement, under the management of Bradbery & Son, has been undergoing some changes, mainly a new drop-curtain, in preparation for the coming season, which at present bids fair to be a lively and profitable one. Joe Jefferson as Rip Van Winkle opens the house the 15th of this month, to be followed by Jane Coombs, New Orleans Minstrels, Adah Richmond, Janauschek's comb., and Milton Nobles (whose perfect likeness reflects from the no less perfect MIRROR of week before last).

PHILLIPS' OPERA HOUSE.—Among the attractions booked are the Mastodon Minstrels, Joseph Murphy, Berger Family, and some others, under the management of Col. Theo. Morris of Columbus, O.

ITEMS.—Col. Rice, the gentlemanly manager and able representative of the Agnes Wallace-Villa co., was in town last week, looking after the interests of said co., which will probably appear here some time during the latter part of the season.—Your correspondent will continue the publication of the "Abstract and Brief Chronicles of the Time," being the official sheet of the Grand Opera House, thus saving the managers traveling this way the expense of programming the city. All communications should be addressed to Arthur Williams, Grand Opera House, or to Bradbery & Son, managers, this city.

Brooklyn.

PARK.—What Lester Wallack said of New Yorkers, viz: that they were amusement seekers, not theatre-seekers, is equally true of Brooklynites. This is evidenced by the number of variety and the scarcity of legitimate theatres. The Banker's Daughter last week played to comparatively poor business, and the presentation of Our Candidate by the Richmond & Von Boyle co. drew together but a middling-sized audience on Monday evening, although the business will undoubtedly become better toward the close of the week, when the many excellencies and rich wit of the piece become generally known. If the incidents in the play are a little overdrawn, yet, after all, it can be considered as a fair reflex of politics as they at present exist, and the state of things as there depicted are by no means of rare occurrence. The acting is at times overdone, making it somewhat tedious, but, taken as a whole, the piece is not only amusing but also instructive. More especially do we call the attention of a certain dramatic sheet published in New York City to the lesson to be drawn from the interview between Hon. Josephus Grimwig and Major Bang, editor of the Sunday Morning Blizzard, in which the former gives the latter some advice about blackmailing sheets and their position in society. The rendition of Grimwig by Mr. Richmond was a perfectly natural one, and not in the least constrained, the character being in complete harmony with that gentleman's talents. Mr. Von Boyle was repeatedly encored as the Chinaman. The support was all that could be desired. Next week Megatherian Minstrels. Emma Abbott opera follows, after which Lester Wallack appears.

What Brooklyn heretofore lacked was a variety theatre where ladies and gentlemen of a refined taste might attend, and where that vulgarity which, we are sorry to say, is so habitual to the variety stage, might not be found. The Court Square people attempted to supply this want, but Messrs. Hyde & Behman "stole a march" on them, and thus headed them off. The result is that persons of the most fastidious taste can find no fault with the performance at the Volks, and ladies attend nightly. The programme for this week comprises some of the most popular performers. They are as follows: Frank Bush, the original delineator of Hebrew character; Little Rosebud, child artiste, who is said to be the youngest, prettiest and most accomplished child in the profession; the gallant Major Burk in his famous original act, L'Militaire; Alice Bateman and William Noonan, artistic dancers, in their specialty, the picturesque statue clog; Billy Barry in his unique performances; Fred J. Huber, the original oyster-can moke, and Kitty Allyne, serio-comic vocalist, who appear in conjunction in their act, Something; Martell Brothers, gymnasts; Sparks Brothers, North of Ireland specialties; Jessie Rogers, vocalist and danseuse; Jennie Satterlee and A. C. Moreland. The performance concludes with the Ethiopian sketch, Love Laughs at Locksmiths.

MOZART.—The director of amusements at this house has been changed, Frank Bolton, late of the National Garden, New York, taking the place of John Hammond, which gentleman has gone to the Olympic. The list of people playing at the Mozart is as follows: Frank A. Gibbons, surnamed King of the Air, who performs some astonishing feats, among them that of balancing on a Remington rifle; Kennedy and Clark, song-and-dance artists; Nellie Hague, serio-comic vocalist and danseuse; Edmond Parsloe in humorous and pathetic readings; May Adams, the popular vocalist; John B. Mills, dialect comedian Viola Rockwell, in songs and dances; Leona Waters, Georgie Lingard, Louisa Ruble, Lulu Harris, Zelda Atkins, Emma Mannering, and Nellie Norris, all warblers; Annie Glassford, burlesque artist; Prof. J. T. Hillis, ventriloquist.

OLYMPIC.—This week O. B. Collins with his steed, Wade Hampton, in a kind of patriotic drama, The Swamp Fox. Also the drama, Dead Witness, which is under the supervision of John Hammond.

Philadelphia.

The weather is still unfavorable for theagoing, and those who went a-summering have not all returned by any means.

Mrs. Drew of the Arch, and Mr. Goodwin of the Walnut and Park, are giving the drama in homeopathic doses. The latter has already presented the stock co. of the Boston Theatre in Sardou's Andre Fortier.

At the Walnut week of 15th the Colville Folly troupe. Same date the Union Square co. will open the Park with The Banker's Daughter. The Arch will begin the week with Court and Stage by the Bowers-Thompson comb. Manager Gemmill will not open the Chestnut until the 29th.

Sardou's play is as good as many of the improbable romantic society dramas put upon the stage and stamped with the approval of success.

The Chestnut is not the only theatre which has engaged a stock co. for the season. The North Broad has engaged a co. of singers and actors to do a comic opera for two weeks. There is no doubt a field for a theatre devoted to light English opera, but to succeed it must commend itself to the intelligence of the musical public.

At the South Broad the new comic opera, Electric Light, was produced on Monday to a large house. The music is sure to win favor, as the score consists of charming melodies. However, many of the airs suggest others familiar to the ear, particularly the waltz at the conclusion of the first act, which recalls the favorite waltz in Mme. Angot. The cast, with the exception of Mr. and Mrs. Bernard, is only fair.

ITEMS.—The Rice Surprise Party are drawing well at the Chestnut.—The Oates troupe are in their last week at the Arch.—Buttons at the Walnut, Sept. 22.—Fatinitza has been revived at the North Broad.—Carncross' Minstrels are doing their usual rushing business.—A Juvenile Pinafore is drawing fairly at the Atheneum.—John A. Stevens in Unknown at the New National is drawing well. Scanlon and Cronin in O'Neil 15th.—E. T. Stetson and G. C. Charles are raising the roof at the Standard.—Miller's Winter Garden is doing a good business.—The Grand Central is attracting full houses.—The Alhambra is to be sold by the Sheriff.—Lizzie Conway will appear in The Black Crook at the Walnut Sept. 29.—Sept. 15, Haverly's Georgia Minstrels will occupy the Academy of Music for two weeks.

Boston.

GAIETY.—Annie Pixley in the title role of M'liss has been doing an immense business the last week. Annie Pixley who plays the principal part, is very fine indeed; her acting is easy, perfect and free of grace. She seems to thoroughly understand the character of the part which she impersonates. One very interesting portion of her performance was the introduction of some German songs. During the action of the last act, Miss Pixley uses, and with good effect a fine French accent, one which might almost put to shame a belle of France. J. E. McDonough as Yuba Bill is excellent. Benj. Rogers as Judge Besswinger, performed a remarkable piece of character acting. His make-up was very good, and his whole business displayed the fact that he was a first-class actor. The part of Juan Walters, the Mexican, as played by Robert Foreford was superbly done. His make-up and costume were perfect, and his dialect (taking the words of one who has passed years among the Mexicans of Southern California) was without fault. Murray Woods, as Lempleton Fake, the actor was quite good, he and Mr. Rogers making most of the fun of the piece. Frank Kilday played the part of the school-master, John Grey, quite cleverly. Wm. F. Johnson, as Bummer Smith, is fair; Laura Linden, as Mrs. Smith, and Marion, as Clytie Moephon, were very bad. M'liss continues another week.

BOSTON THEATRE.—Bonlogne is still the attraction.

PARK.—Mother and Son by the Union Square co., completely packed the house on its opening night.

HOWARD ATHENAEUM.—Opened its door to the public the first time this season under the management of Josh Hart & B. F. Tryon. The bill was one of unusual attraction, opening includes Can Kelley, Jacques, Kenger, Fred Carroll, Emma Brett, Williams & Pickart, Dick Gorman, Kate Castleton, Harris & Carroll, Pettengill, Gale Hong and Daly, Mlle. Barette, Wm. Carroll, Carry and Hall, and Fred Roberts. Business good.

MUSEUM.—Danicheffs to good business.

Baltimore, Md.

HOLLIDAY.—The season opened on Monday with the Mordaunt-Boniface comb. in Queen's Evidence. It is a good play, somewhat in the style of the old-time melodrama. This week, F. C. Bangs as Dan'l Druce, supported by Geraldine Maye as Dorothy. Next week, 15th, Adah Richmond in comic opera.

FORD'S.—Ford's Juvenile Opera co. appeared in Fatinitza through the week, and Pinafore on Saturday evening. This week, Haverly's Georgia Minstrels. Next week, 15th, Herrmann, Mlle. Addie, and the three Lorellas.

FRONT STREET.—Opened on Monday with a first-rate bill to immense business, which continued throughout the week. New faces this week: Harry Bryant, Frank Lewis, Lucy Adams and Guy Linton, and the Suydam Bros.

CENTRAL.—Fall season opened on Monday, 1st, with Jennie Hughes in The French Spy, and a good variety bill, to first-rate houses. Among the new faces this week are: Mlle. de Granville, the woman with the iron jaw; Carlotta Pearl and George Ellwood. The entertainment concludes with the sensational drama, Wild Bill, with Julian Kent in the title character.

Coup's Circus opens here on Monday, 8th.

Buffalo, N. Y.

ACADEMY OF MUSIC.—The New York Park Theatre co. concluded a very successful week's engagement, Saturday night appearing in Engaged for the five nights and Saturday matinee, and for the closing night in Old Love Letters and Tom Cobb, in both of which the leading members of the co. appeared. The house was comfortably well-filled Monday evening, it being the first presentation of Charles Gaylor's new serio-comic drama of Star; or, Paste and Diamonds. Mr. Gaylor may fairly be congratulated. The principal object of the writer is to give full scope to the abilities of the popular soubrette, Mattie Vickers, and the favorite comedian and mimic, Charles S. Rogers. The representation of Wallock as Fagan, in Oliver Twist; Booth as Richileu; Jefferson as Rip Van Winkle; The Two Orphans, and Aimee in opera bouffe, were capital. Rogers and Miss Vickers were called before the curtain, as was also Mr. Gayler, the writer. Commencing Thursday, 11th, Tony Denier's Pantomime troupe, with Geo. H. Adams in Humpty Dumpty the balance of the week.

SHELBY'S ADERPHI.—The attendance during the past week was large. For this week: Harry and John Kernell, Kitty O'Neill, Lester and Williams, Bernard McCredie, Jock King and Dick Spring, Dolly Sharp, Sam Lang, Kitty Shepperd, McGwine and Beach, James Carr and Frank Wright.

ITEM.—The New German Theatre was formally opened Sunday night. Performance will be regularly given every Sunday and Thursday. The Danicheffs is announced as the attraction for this week.

Rochester, N. Y.

Through the courtesy of Manager Rial of the Grand Opera House and Manager Benton of the Corinthian Academy of Music, we have had had the pleasure of inspecting our newly renovated theatres before the doors are opened to the public. A short description of these houses may be of some interest.

GRAND OPERA HOUSE.—The changes at this place have been extensive and marked. Among the prominent features we notice the introduction of a second gallery, which increases the seating capacity some 300, making in all about 1,300. A spacious gallery entrance, separate from the main entrance, has been built. Everyone who has visited this place during the past few years will remember the interior coloring as a dreary, pale blue. Every vestige of that shade has been obliterated and gives way to other and more genial hues. The frescoing throughout is a gem of art, and such as an audience will not soon tire of. To add to the life and light of the picture, the upholstering has been changed to a bright crimson and the boxes entirely refurnished. While these improvements have been in progress, the stage has not been neglected; new scenery and curtain take the place of the former paint-bare canvas. Harry Starfield of Buffalo is the artist, and the curtain especially is said to be his masterpiece. It is a delicate Venetian subject, and it will require more than one evening's study to comprehend the beauties so admirably laid on. As a whole, the house is pronounced by those who have seen it to be one of the coziest theatres in the country. Thursday evening, the 11th, will be the inaugural night, on which occasion Mary Anderson will appear as Julia in The Hunchback, Friday evening in Love and Saturday in Evadne. 15th, A. McKee Rankin's Danites for two nights, followed four evenings by Pat Rooney.

CORINTHIAN ACADEMY OF MUSIC.—Corinthian Hall, where Rochester amusement-goers have been accustomed for many years to assemble, has, during the Summer, been entirely reconstructed and transformed, and will hereafter be known as above. The old hall was, on account of limited stage appointments, unsuitable for dramatic representations, but that difficulty has been removed and a roomy and well appointed stage, fitted with some sets of scenery and two curtains, takes its place. The scenery was designed by our townsman, Leon Lempert, who, as a scenic artist, has achieved great success. One curtain represents an elegant piece of drapery, while the other, to be used as the act drop, bears a well executed view of the Bay of Callais, France. The auditorium is on a graded decline toward the stage, and is furnished throughout with perforated chairs. A spacious gallery has been built and the seating capacity increased to about 1,300. The side walls are set with four large plate mirrors, in front of which magnificent silver and crystal chandeliers are suspended, and diffuse a brilliant light. Two large boxes, draped in scarlet satin, add materially to the beauty of the house. On Monday evening, 8th, the Park Theatre Comedy co. will open with Engaged, and stay one week. 15th, Tony Denier for two nights, followed by Milton Nobles for the remainder of the week.

Louisville, Ky.

Sept. 5.

MACAULEY'S THEATRE.—The season, which promises to be a very successful one, opens Monday, Sept. 8, with Maggie Mitchell, supported by William Harris, as the attraction. During the week the following pieces will be given: Jane Eyre, Fanchon, Little Barefoot, Pearl of Savoy and Lorle. Business promises to be large, the star being a special favorite in the city.

METROPOLITAN THEATRE.—During the past week the patrons of this house have been entertained by Mr. E. R. Dalton, supported by the Metropolitan stock co., in the drama Waif of the Quay. The play contains many striking points and situations, a remarkable familiarity being easily noticed between it and Rose Michel. Business during the week has not been as large as Manager Whalen might desire, but your correspondent thinks that later in the season, when the drama-loving people of the city become throughly convinced that the house is no longer a variety dive but a legitimate place, business will improve. Announcement, Sept. 8, Alice Placide in drama, Money and Misery.

KNICKERBOCKER THEATRE.—Business has been large as usual at this house during the past week, and the show given was in every way worthy of the large patronage it received. The setting of the first part was particularly striking, resembling in a great way that of the Haverly Mastodon party, excepting that the Pyramid was composed of ladies instead of gentlemen, followed by the following artists, in their specialties: The Quinette Children in parlor posturing and trapeze acts; Miss Jennie Oates in songs and dances; the old Louisville favorite, Marsh Adams, in his old-man specialties; Miss Jennie Linden in serio-comic songs; Leonard and Flynn in their Irish act, termed Troubles after Landing; Leroy and Martin, burlesque sketch artists; Miss Frankie Barbour in operatic selections; Mr. Chas. Benedict as the necromancer, and Mrs. Emma Quinette in songs, etc. Announcement, Sept. 8, the Miltons, Billy, Louis and Mary; Miss Estelle Wellington, Morello Bros., Max and Will; Miss May Carroll, the two Haleys, Eddie and Thomas; Mr. J. P. Carroll, and Gorman and Gallagher.

ITEMS.—The sale of the MIRROR in this city is rapidly on the increase, and should it continue to improve in the future as it has done, news dealers will find it unnecessary to order any other dramatic paper. The Katy Putnam combination, which opened its season during the past week at Lexington, Ky., did the best week's business ever done in that city, playing to full houses each evening.—Mr. John Raine, Louisville's favorite comedian, left last week to join Hi Henry's Minstrel Party, at Gowanda Glen, N. Y.—The enterprising city bill posters, Taylor Heverin Brothers, came out this week with a new and very handsome advertising wagon, which is a novelty in design. These are wide-awake young men, and have the confidence of the profession.—Mr. Robert Fisher, a pupil of the late Ben Cassidy, who made quite a success last season with the Clara Wildman party, is spending a few days at his house in the city, previous to his joining the J. W. Edwards Combination, opening in Nashville the 15th. Miss Jessie Crisp was also in town, and has signed with the same party. The Seventh Annual Exposition opened its doors on Tuesday of this week, with prospects of great success, and the exhibition given fully up to the previous years. The J. H. Huntly Combination passed through the city last Sunday en route for Bowling Green, where they open their season, Sept. 8, under J. H. Hackney's management. M. T. Raleigh, of this city, left for New York, Aug. 26, to join Macauley's Uncle Dan'l Combination, opening in Newark, Sept. 18.

Detroit.

SEPT. 7.

At length all arrangements have been made, and the engagements of our two opera houses are given to the public. "You pays your money and you takes your choice," for on reading over the extraordinary list, it would be difficult to chose from, as each house has many splendid attractions. There is "flesh, fish and fowl," from Humpty Dumpty to Hamlet, and Pinafore to grand opera. The outlook is most promising, and there is every indication that the season just about to open will be far the most successful that Detroit theatre-goers have ever had the opportunity to enjoy. It may also be considered as one of the signs of reviving trade and commerce, as, like every business that has been affected by hard times, the theatrical has suffered as much as any—when the signs of a posperous season are at hand, why then is the time that managers show their good judgment by offering to their patrons the best of everything that the theatrical market affords. Manager Davey, though unable for some time to attend to the details of business, has by his own good judgment, combined with that of his partner, Mr. Brooks, proved that no manager in this country is his superior in obtaining first-class attractions for his house, or well-paying stars to manage; for besides the regular season which begins to-morrow at the Detroit, he also controls the entire business of Fanny Davenport, and also that of Joe Jefferson and Robson and Crane, and is interested in the company of Juvenile Pinafore which Manager Haverly has put upon the road. The officers of the house will be nearly the same as last season; C. W. Hough, assistant manager, and C. A. Shaw, treasurer, are popular and capable gentlemen in their positions. Mr. Davidson will have charge of the main door, instead of Mr. Thayer of last year. Mr. Whelan is costumer, and the general staff of employees remains unchanged. Cymbeline, presented for the first time in Detroit, will be the opening attraction, and is cast as follows: Imogen, Fanny Davenport; Posthumus Leonatus, Edwin Price; Iachimo, E. K. Collier; Belarius, J. F. Dean; Cymbeline, E. Murray Day; Arviragus, Mr. Chace; Guiderius, W. F. Edwards; Lucius, J. F. Lant; Queen, Minnie Monk; Helen, Fanny Mountcastle. Tuesday night Pique will be given, and for the closing of the Davenport season Divorce will be presented. After this opening engagement the following attractions follow each other: Jane Coombs (the last three nights of this week) in Engaged, John McCullough, McKee Rankin, Haverly's Juvenile Pinafore co., Mrs. D. P. Bowers and Charlotte Thompson comb., Herrmann, Joseph Jefferson, Ada Cavendish, the Criterion Comedy co., Saville & Lee's English Opera co., the Evangeline comb., Mordaunt-Boniface comb. in Queen's Evidence, F. C. Bangs in Dan'l Druce, McDonough & Pixley's M'liss co., Haverly's Mastodon Minstrels, Rice's Surprise Party, John T. Raymond in Woolfert's Roost, Fifth Avenue co. in Fatinitza, Maretzek English Opera co., Collier's Union Square co. in The Banker's Daughter, Daniel Bandmann, Robson and Crane, Alice Oates and her opera co., the Florences, Weathersby & Goodwin's Froliques, Lotta, and the Emma Abbott Opera co.

Manager Whitney, assisted by his new business manager, Edward E. Kidder, has left no stone unturned to make the Grand a powerful rival to the Detroit, and he has succeeded well, as the numerous attractions he has booked for the coming season testify that (as I have spoken of before) it will be "nip and tuck" between the two houses for the public favor.

Manager Whitney also has a strong circuit through this State, including Ann Arbor, Jackson and Grand Rapids, in which he has a controlling interest in the leading opera houses in each place. Business Manager Kidder is expected from New York each day, but will be sure to be here at the opening of the season, which occurs Sept. 15, on which occasion the Salsbury Troubadours will present the popular Brook, and continue the rest of the week. Manager Whitney's list for the season, so far as time is filled, is as follows: Carlotta Patti, Strakosch Italian Opera, Adelaide Neilson, Lawrence Barrett, Haverly's Church Choir Pinafore, Neil Burgess in Widow Bedott, Mr. and Mrs. Florence, Under the Gaslight comb., E. A. Sothern, Maggie Mitchell, Den. Thompson, Weathersby's Froliques, F. S. Chanfrau, Sprague's Georgia Minstrels, Joseph Murphy, Henrietta Chanfrau, the Berger Family, Frederick Paulding, Rice's Surprise Party, Humpty Dumpty, John Dillon, Meade's Church Choir Pinafore, Haverly's Georgia Minstrels, Gotthold's Octoroon comb., Hooley & Emerson's Megatherians, Louise Pomeroy, Owen Fawcett and Wallack's Big Four Star comb., Dora Gordon Steele's Hallowe'en Party, Barney Macauley, Kate Claxton, Frank Frayne, Joseph Emmet, Milton Nobles and the Fatinitza comb.

THE COLISEUM.—The specialty people announced for to-morrow evening are the Burtons in plantation sketches, the Lynn Sisters, serio-comics, Cincinnatus, song and dance man; Billy Robinson, negro comedian, and Carrie Lewis, character vocalist. W. J. Fleming will also appear in the sensational border drama entitled Custer.

THEATRE COMIQUE.—This week the Murray & Hedges combination will present an olio, followed by a burlesque version of Pinafore, in which Cora Saville has been engaged as Josephine.

ITEM—The Davenport co. play on Davey's Michigan Circuit the last three days of this week.

Hartford, Conn.

ROBERTS' OPERA HOUSE.—Saturday night Gus Williams' comb. appeared before a small but quite select audience. As Gus had a severe attack of rheumatism, and actually used crutches to get from the hotel to his carriage, we did not expect much from the performance, and were not disappointed. The play, Our German Senator, amounts to nothing, and with the central figure all "broke up," and hobbling about the stage with a cane, lacking all his usual vivacity, it was simply bearable. It is to be hoped he may recover his health, or utter failure is inevitable. We could only feel pity for him, knowing the circumstance as we did.

On Wednesday, 10th, Ideal Opera co., Boston, in Pinafore, including such names as Addelaide Phillips, Georgie Cayvan and Misses Barnabee, Whitney and others prominent in concert and oratorio music. Friday, 12th, Emerson's Megatherians.

NEW NATIONAL.—We have had a good performance here for past week to fair business. Bobby Newcomb stood at the head of the bill, and though his fine singing and dancing were not appreciated as well as they would have been by a different class of audience, he made many friends, and should he, as we understood he intends, put a co. on the road this Fall, we can assure him good patronage in this city. We had the pleasure of spending a social hour with him after a performance, and confess that we never passed a pleasanter one. Mr. Pendy and Miss Jeffreys Warner gave a tolerable imitation of the Daytons; Charles A. Loder gave a good Dutch act; May Antonio rendered her songs in good style, making some remarkably quick changes. Emma Maeder's songs were excellent, and Kennedy and Magee, in Irish songs, etc., were ditto; Fred Warren was as funny as ever, notwithstanding his being debarred from Manhattan Beach, and Frank Harrison was at home in the centre of first part. The afterpiece, Flowerette, was well rendered by T. E. Jackson and wife in the leading parts, supported by the whole co. Bobby Newcomb goes to Pittsburg for two weeks; Jackson and wife join Milton Nobles at Albany 8th, and the others go to Providence. This theatre opens for regular season 22d.

Newark, N. J.

GRAND OPERA HOUSE.—This house is thoroughly renovated, and in condition to do a good business, which it undoubtedly will.

NEWARK OPERA HOUSE.—18th, 19th and 20th, Barney Macauley.

WALDMAN'S.—Last week The Octoroon was played for three nights, badly in most parts, but the Lancashire Lass was so well played on the last three nights of the week that the failure of The Octoroon was forgotten. Harry Clifton's Robert Redburn was a good piece of work. This week they play Lucretia Borgia three nights and Leah three nights. Olio: Kerrigan and McCarthy, Don Farrayra, Minnie Lawton, Tim Rogers, Levantine and Earl, Harry Woodson and J. F. Sherry.

ITEMS.—It is feared that the Home Amateur Association is not dead, although many of the best people have left them. They threaten to give Medea on Oct. 15 at the Grand Opera House and try a pull with Gus Williams, who shows that night at the Newark Opera House.—An item appeared in the Sunday Call, 7th, as follows: "THE NEW YORK MIRROR last week stated that Dr. G. F. Simpson, President of the Home, was about resigning from the Association. We should say that it is utterly foreign to the gentleman's intentions, and that he WILL NOT resign." At a meeting of the members of the Association (a short time previous to the appearance of the letter containing the announcement of the probable dissolution of the Association) among other resignations presented was that of W. E. Wilson of Brooklyn (a gentleman of talent, by the way). The secretary withheld the resignation, which act Dr. Simpson construed as an insult to himself as President of the Association, which feeling led him to remark, in the presence of the assembled company, that, "if such an insult was repeated he should not resign, but walk forth from the deliberations of the council, never to return." Some one—the low comedy man, I suppose—inquired: "What, never?" The Doctor gave this party an indignant glance and strode out. Now, this is why I said Dr. Simpson will probably leave the association." They have now issued cards of invitation to all the prominent business and professional men, inviting them to purchase a season ticket, price five dollars, for six performances. One, and the only pleasant feature is, the tickets so bought are transferable, and if a gentleman chooses he can send his coachman or cook and not go himself. Our amateurs are generally patronized by a class of people who would not go to see a professional performance because of the sin of the thing, and in going to see the amateurs "act up" they make their consciences believe that it is not a dramatic performance. It would not be difficult to make any one believe the same thing.

Utica, N. Y.

OPERA HOUSE.—Chas. Wilkinson's Uncle Tom's Cabin troupe began a week's engagement 8th, to fair house, and the outlook is good for balance of the week. The Wilkinsons are under an engagement with John Abercrombie for the balance of the season. Sept. 15, Pat Rooney comb., under Harry Miner's. Sept. 18, Tony Denier, Humpty Dumpty.

CITY OPERA HOUSE.—The box-sheet shows a prospect of large audiences greeting Mary Anderson on the opening nights of this house, Sept. 9 and 10, when she presents the Hunchback and Love, with Milnes Levick and strong co. for support. 11th, Rochester; 12th, Montreal. 11th and 12th, Robt. McWade in Rip Van Winkle. Sept. 10, Lottie Clark comb. in Streets of New York.

RINK.—The business for the past week has been good. For this week the manager has an extra strong company, including, Mrs. M. J. Shanley (a former resident of this city) in serio-comic and sentimental songs. The Russells, John and James, in song and dance; Dan Mason, Dutch comedian, in original songs and dances; Dan Sully, Irish comedian, in songs and dances; Max Hugo in juggling; Kate Zegrist, serio comic, re-engaged; the Murphys, Paddy and Ella, in Irish sketches and songs; Lizzie Mulvey and Barney Fagan in songs and dances.

Albany, N. Y.

LELAND OPERA HOUSE.—Dora Gordon Steele and her Hallow E'en Party played a three nights' engagement here Sept. 1, 2 and 3. As Mme. Steele opened her season here any criticism of the performances should be tempered with a kindly grain of allowance for the many little contretemps unavoidable to experiments. Hallow E'en is perfect bosh; one and all of the critics of our press are at unity on that subject. I don't know who is responsible for the creation of so much rubbish, and I don't care, but as Mr. Raymond was anxious for a "fair opinion," I can't but express mine thus forcibly and plainly. He had better abandon Hallow E'en at once; the sooner the better if his business here and in Troy is any test of the tastes of other cities. The dialogue is poor and cheap, not a witty word from curtain to curtain; several attempts to curry favor by allusions to the "Dam News" bulldog (Mr. Byrne?) and liberal quotations of the Dauncey Maskell bosh, notably, being unpalatable. A "farrago," in which people enter and exit with no earthly reason but to introduce airs from hackneyed operas, should be shelved at once. The major part of the third act of Il Trovatore is introduced and, necessarily lacking appropriate surroundings, etc., falls flat. Walter I. Raymond is a genial, pleasant gentleman. The party might be made an attraction. Grand opera apart from proper scenic and musical accessories, is uninteresting—shelve Hallow E'en, my Christian friend, and at once. Mme. Steele has a voice of an extensive compass and considerable power, possessing, also, however, a most unfortunate tendency to singing sharp after any effort. Mark Smith has a fine baritone organ, and is a very self-possessed actor as well. Miss Hartwell was not in the play. The tenor, I am told, was out of voice, so any censure would be unkind. Miss Berre has some pleasant notes. Messrs. Lawrence, Melville, and a "practical" parrot constitute the balance of the cast. Milton Nobles, 8th.

MARTIN HALL.—Pat Rooney (another "only") and co. gave entertainment 6th and 8th to good business, with many commendable features. Barlow, Wilson, Primrose & West's Minstrels are coming.

ITEMS.—Howard's Uncle Tom co. succeeds Milton Nobles at the Leland. Dr. Henry Giles' musical letters, from Canandaigua to the Times, are very readable. The Y. M. A. have a partial list of engagements advertised, which is very weak indeed. Redpath takes the cake. One Jones, a Boston lecture agent, wants $150 for one night of reading, by Mrs. Bowers, in Albany, Modest!

Columbus, O.

COMSTOCK'S.—Grau's English Comic Opera co. present Fatinitza and Kerker's new opera, Cadets, 13th, 14th; Tony Pastor, 18th.

GRAND.—Joseph Jefferson gave a happy portrayal of the jolly vagabond of Catskill tradition, Rip Van Winkle, 5th. The greatest charm about Mr. Jefferson's acting is its grace and naturalness. Robert McWade makes more of the character to suit the popular mind. Support was only fair. Audience large and delighted. Gotthold's Octoroon comb., 19th and 20th. Possibly Effie Ellsler may take a previous date.

ITEMS.—W. D. Hamilton is in the box-office of the Grand. J. F. Cordrey is programmer, while Ed. Kaufman has charge of the house at Chillicothe on the Central Ohio Circuit. The new opera chairs are not a success as regards comfort. Low iron backs prevent leaning back for any length of time, and the cheap leather upholstering sticks to one's clothing. House is lighted with electricity; chandeliers elegant. Mr. Frank Comstock will be in the box-office at Comstock's this season as last. Fred. Michels Military Prize Drills and Band Tournament announced for Sept. 15 to 18, has been postponed until October. Barnum's great show 13th. Joseph Jefferson is in Cincinnati this week; next week through Richmond, Lafayette, Fort Wayne, and Indianapolis, Ind.; then East, opening at Grand Opera House, New York, later.

ITEM.—Mr. Harry Colwell, formerly in H. J. Sargent's employ at the Atheneum, has been offered a position to travel in Europe, managing the Modjeska party. Thinks he can do better at home.

Syracuse, N. Y.

The Wieting Opera House, under the management of P. H. Lehnen, opened the regular season Aug. 25 with Jane Coombs in School for Scandal, to fair house, followed Aug. 29th and 30th, by Pinafore to crowded houses, by a cast of Syracuse juveniles, under the direction of Adele Daniels, pupil of Mme. Ruderdorf of New York. The opera will be produced here again on Monday and Tuesday evenings of next week. Herrman, 4th, 5th and 6th, to good houses; Fred Maeder is business manager. Louise Pemeroy 8th, 9th in Adirondacks and Cymbeline, Pat Rooney and comb., Sept. 12, under the management of Harry Miner; Milton Nobles, 13th; James Redpath was in the city last week and has made arrangements for a series of entertainments, beginning Oct. 10 with the Emma Abbott English Opera co., followed by the Criterion Comedy co., 17th, Rice's Surprise Party 25th, Salsbury's Troubadours 31st, the Berger Family Nov. 7, Haverly's Juvenile Pinafore co. 14th, Helen Potter and Swedish Ladies Quartette, 21st, concluding with Robson and Crane Dec. 5.

Work on the new Grand Opera House is progressing rapidly and will open some time during the latter part of October, under the management of Col. Elmer Warner of Boston, a gentleman who comes highly recommended.

Pittsburg, Pa.

The Opera House re-opens to-night (8th), with The Tourists in a Pullman Palace Car. The house has been thoroughly renovated and presents a very handsome appearance. Sept. 15, Dora Gordon Steele Opera co., one week; Sept. 22, Maggie Mitchell and co.

LIBRARY HALL.—Tony Pastor's comb. 18th and 20th.

WILLIAMS' ACADEMY.—Re-opens to-night (8th). The interior of this popular place of amusement has been so thoroughly remodeled as to present an almost entirely new appearance. The following co. will inaugurate the season: Delehanty and Hengler, J. W. McAndrews, Emma Hoffman, the Four Planets, Alice Somers, Retlaw and Alton, Sherwood Sisters, Harry Shay, Jessie Warner, Bobby Newcomb, Charles and Lew Dockstader, Jerome Stansill and Lucy Clifton.

TRIMBLE'S STANDARD.—Re-opened Sept. 1, and played to good business during the entire week. The following co. open to-night, 8th: Leon Washburne's Metropolitan comb., Mabel Pearl, Charley Howard, El Nino Eddie, Mlle. Lottie, Baldwin and Nagle, Billy Barker, Ronaldo Bros., Viola Morris, George and Lizzie Derious, Etta Florence, Charlie McDonald, C. H. Scudder, Kate Andrews, Samuel Renard and James Ward. Performance concludes with Dave O'Brien in The Young Detective.

ITEM.—Barnum's circus comes Sept. 17—two days.

Providence, R. I.

LOW'S OPERA HOUSE.—Hooley & Emerson's Minstrels appeared here 5th and 6th to large houses. Some of their best men left them before reaching us.

PARK GARDEN.—At the request of many, Mr. Reeves continues Pinafore another week, which makes a successful run of weeks.

SANS SOUCI GARDEN.—Bells of Normandy continues to please large audiences.

COMIQUE.—The Arnold Bros.' Novelty troupe drew large audiences last week, and gave great satisfaction. This week Capt. James Swan, the man crocodile, Thos. and Annie Dayton, Rose and Annie Leland, Flora Plimsoll, Emma Mardin, Carrie Willoughby, Alice Gleason, Walter Bray, Chas. Bassett, Billy Chace comprise the co.

There will be a grand gala day at Rocky Point 9th. Two performances of Pinafore will be given during the day in the Coliseum by the Sans Souci Garden co. A grand variety entertainment in the evening, to be followed by brilliant lights, illuminations, fireworks, etc. There will also be a procession of eight steamboats down the Bay, led by the elegant steamer, Rhode Island.

Portland, Me.

CITY HALL.—Sept. 30, Dodwell Concert, with a large and fashionable audience present. Miss Carey was never in better voice, and Miss Dodwell sang charmingly. The net proceeds were $800. Sept. 24, Boston Theatre Pinafore co. Oct. 10 and 11, Boston Museum Juvenile Pinafore. Early in November, Emma Abbott Opera co., two nights, under auspices of Army and Navy Union.

PORTLAND THEATRE.—1st, Three nights and matinee, Haverly's Children's Pinafore, to crowded houses. Dick Deadeye, Josephine and Hebe were good. Rackstraw failed lamentably. 12th and 13th, Gus Williams in Our German Senator,

MUSIC HALL.—10th, Barlow, Wilson, Primrose & West's Minstrels.

ITEM.—A Juvenile Pinafore co. is being organized in this city for the winter season. Bertie Webb will sing Josephine; Lizzie Hicks, Buttercup; Harry Cook, Ralph; Walter Brown, Deadeye. As there will be forty children in the co., well drilled, there seems to be a good prospect of their success.

Houston, Texas.

SEPT. 5.

In view of the early opening of the season here, I do not think it would be out of the way to give you a short notice of our accommodations for "playerfolk." We have two opera houses, viz.: Gray's and Pillot's. Each of these places is new in all arrangements. Each has a seating capacity of over 700, about 450 being opera chairs in the parquette and dress circles, the remainder being gallery seats. The stages are complete in every detail, the lighting arrangements being the latest improved kind. The scenery has been painted by a first-class artist, and consists of about twenty complete sets to each house. Both houses are on second floors, and are well provided with entrances and exits. The houses are convenient to the public, to the hotels and to the street cars. Mr. Sam S. Ashe, manager of the Texas Circuit, controls Gray's house as well as his Circuit. Mr. Eugene Pillot is the owner and manager of his own house. Over thirty combs. have dates here for the ensuing season.

Lancaster, Pa.

Mlle. Eugenie's Folly co., managed by Harry Bernard, which showed on the 1st and 2d, was a complete failure, about the worst performance ever given in the opera house. The Mordaunt-Boniface co. return on 9th, and will play Queen's Evidence. The Gilling family of juvenile musicians are booked for the 11th. On the 12th John Ford will bring his juvenile company and present Fatinitza. Good business awaits them, as the co. is good, and it will be the first representation of the opera here. Scanlon and Cronin will present their new play, O'Neil, on the 24th and 25th. Seats are selling rapidly for the Emma Abbott Opera co.'s entertainment on the 30th.

Williamsburg, N. Y.

NOVELTY.—Haverly's Georgia Minstrels closed here Saturday night, after an excellent week's business. The gallery that has been put up this summer was well tested regarding its strength. It was actually packed every night. The show was good, and was well appreciated by the audience. The management said business was far above their expectations. They play at Baltimore this week. Last Monday night the Danichefs was produced by J. W. Collier's Union Square comb., with Louis James as Osip, Gustavus Levick as Vladimir; Mrs. Farren as the Countess, and Marie Wainwright as Anna the Serf. Next week, J. P. Smith's Pullman Palace Car comb.; 22d, Frayne and Tiffany comb., 29th, not filled; Oct. 6, Kate Claxton in the Two Orphans; 13th, Tony Pastor comb.; 20th, Salsbury Troubadours.

Richmond, Va.

THEATRE.—The performances given by the Star Alliance co. on the 5th and 6th, consisting of the operas of Prince Louis Napoleon; or, the Fatal Field of Zululand, and Pinafore, drew fair audiences. Route: Lynchburg 8th and 9th, Danville, 10th and 11th, Raliegh 12th and 13th, Charlotte 15th, Atlanta 18th, 19th and 20th. The Gilbert Sisters play here on the 11th, 12th and 13th, when Mosquitoes, Flies in the Web, and How Women Love will be presented. Ford's Juvenile Pinafore troupe, which plays in Norfolk on the 15th and 16th, opens here on 17th for four nights. The theatre will then be closed until the 29th, when Adah Richmond's Opera troupe will open the regular season.

COMIQUE.—Business during past week has been good. Announced for the 8th: Ned Cline and Minnie Warren.

ITEMS.—Coup's Circus will be here next week.—William H. Creston is in the city paying a visit to his friends.

Nashville, Tenn.

Masonic Theatre opens with Stewart's Opera co. Sept. 12 and 14. The new drop-curtain, by Harry Buhler of Memphis, is a fine piece of work. Bentley and Clark are laying in a large supply of material, preparatory to doing all the bill posting of the city.

The stock company for the Edwards Circuit consists of the following members: Archie Cowper, R. A. Fischer, Mr. Lawrence, John Burnett, R. H. McNair, Mr. Bird, F. Kelley, Jessie Crisp, Jennie Burnett, Eva Soude, Jennie Bennett and May Arlington.

The regular season of the Grand Opera House begins 18th, with Minnie Cummings as the star, to be followed 22d, 23d and 24th by the Huntley comb. Haverly's Church Choir Pinafore co. comes Sept. 29.

Evansville, Ind.

OPERA HOUSE.—The season begins next week, Stuart's Comic Opera co. being announced for 8th and 9th, in Girofle-Girofla and Chimes of Normandy. The co. have been playing in St. Louis for several weeks. Sprague's Colored Minstrels come 23d, and Sol Smith Russell and the Berger Family on the 24th.

APOLLO THEATRE.—New people 2d: De Ome and Russell in negro comicalities; J. Z. Little as Old Sleuth, in drama of that title, supported by the stock co., consisting of E. C. Ellis, Fanny Wallace, Emma Keller, Hattie Raymond, Hugh Fay, Harry Brown, J. C. Murphy, Harry Higgins.

ITEMS.—Morris and Green open at Apollo Sept. 8; J. Z. Little will continue next week, and appears as Bob Brierly in Ticket-of-Leave Man.—The Wallack Tripologue, consisting of Fanny Wallack, Watty Wallack and J. A. Rider, will take a farewell benefit at Evans Hall on Sept. 5, assisted by local talent, in a grand concert. They go to Newburg next week.—Cole's Circus is billed for Oct. 5.

Portsmouth, N. H.

Sept. 4 Haverly's Juvenile Pinafore co. opened the dramatic season on a stormy night to big biz, "standing room only." Master Dunn, as Dick Deadeye, is immense. Sept. 8 we are to have Barlow, Wilson, Primrose & West's Minstrels. Fred D. Straffin, the gentlemanly agent of Anthony & Ellis' Uncle Tom's Cabin co., was in town to-day for a date. They are to play on the 12th Lawrence, 13th Dover, 15th Nashua, 16th Manchester, 17th Haverhill. Sept. 15 Gus Williams with Our German Senator, 16th, Bennett & Moulton's Pinafore (miniature). The paper of this company is the best ever put here. The Lilliputian Opera co. are to be on the New England Circuit in December. Work has commenced on a new opera house, with a seating capacity of 800, on the site of the old Franklin Hall, burned in May last. If the plans are carried out in full, it will be a cosey place.

Salem, Mass.

MECHANICS' HALL.—The Megatherians played here Sept. 2 to a good sized audience. It is the first time (for many years at least), that Billy Emerson has been in this section of the country, and we were disappointed very much. His Moriarty has been done better here several times last season, and the Big Sun flower was received with cold silence. Schoolcraft carrys off most of the honors in funny business, but Harry Robinson's burlesque trapeze sketch is immensely funny. The troupe drew a better house than Haverly's Masteoons a few weeks previously. The route of the Megatherians is: Fall River, Mass., Sept. 8; New Bedford, 9th; Worcester, 10th; Springfield, 11th; Hartford, Conn., 12th; New Haven, 13th. Barlow, Wilson, Primrose and West's Minstrels have cancelled date here. George Peabody has been discharged from the position of amusement manager at the Willows. The season at this place will be over in about a week more.

Lynn, Mass.

MUSIC HALL.—Hooley & Emerson's Megatherian Minstrels played to a paying house, Sept 1. Barlow, Wilson, Primrose & West's did likewise the 6th. The latter co.'s route is Portsmouth, N.H., Sept. 8, Lewiston, Me., 9th; Portland 10th; Lawrence 11th; Providence, R. I., 12th and 13th; Waterbury, Ct., 15th; Winsted 16th; Pittsfield, Mass., 17th; Albany, N. Y., 18th; Troy 19th. Murphy's Juvenile Pinafore co. play here the 8th; McDonough & Fulford's Miss comb. the 27th; F. C. Bangs in Dan'l Druce the 29th.

ACADEMY OF MUSIC.—Edwin Byron and co. will appear in The Two Orphans, Sept. 13 and 15. Hartz will occupy this place the week beginning Oct. 13.

Easton, Pa.

The season will be formally opened here Sept. 25, by Barlow, Wilson, Primrose & West's Minstrel comb. There is a most gratifying prospect of their being succeeded on the following night (Sept. 26) by Ford, who will present The Little Duke, although the date date has not been positively taken as yet.

Toledo, O.

Gotthold's Octoroon co. appear at Wheeler's Opera House one week and two matinees, beginning 8th.

The Adelphi opens for the Fair week, 8th, with the following co.: J. J. Riley, Lizzie Smith, Clifford and Skelley, Mlle. Zulelia, Ned Warebold, Mlle. Azurine, J. W. Sheppard, Dick Baker, Maude Cameron, Maude Carroll, Lottie Belmont, Constance Dearborn, May Thompson, and Ella Heywood.

At the Comique Sidney C. France in A Block Game, and the Nelsons, George and Marie, were the new people last Monday. Closing 6th: Sidney France, to Detroit; Johnny Mack and wife, to Pittsburg. Opening 8th: Devlin and Tracy and Bond and Newton.

Manchester, N. H.

Emerson's Megatherian Minstrels came the 3d to a good house. The show was not as good as was expected, there being too many old pieces on the programme. Haverly's Juvenile Pinafore co. came the 5th, and gave great satisfaction. The principal parts were all well taken, Arthur Dunn as Dick Deadeye receiving three encores for his fine dancing. This co. opens at Montreal 8th, for one week. Charles E. Hamilton and co. are billed for the 11th in Divorce. Gus Williams is coming the 16th, with Our German Senator, and Collier with The Banker's Daughter 23d.

Bloomington, Ill.

DURBY HALL.—John Dillon, supported by his accomplished and talented daughter, Marie Louise, and other able support, appeared in this city the 4th, in Mr. Dillon's new play, Our Next President; or, the Dark Horse. He was greeted by a large and appreciative audience. On Tuesday evening, the 9th, Mlle. Litta, supported by musical talent from Chicago and this city, will give a grand concert; nearly every available seat being taken already; this being her home, every one is wild to hear her. She has been meeting with splendid success at Peoria, Springfield, and other places where she has given concerts lately. Pinafore will be rendered here soon, under the management of Mrs. Laura Humphreys.

Madison, Wis.

A large and cultivated audience greeted Mme. Janauschek at the Opera House on the 1st in Mary Stuart. On the 2d she appeared as Lady Macbeth to a highly pleased and crowded house. Mme. Janauschek has as her support one of the best stock companies that has ever visited this city. Mrs. Octavia Allen, as Queen Elizabeth, exhibited talents of a high order. She is a charming actress and fills the role of Queen with honor.

ITEMS.—Mary E. Benedict, wife of Lew Benedict, the noted burnt corkist, has just obtained a decree of divorce in Milwaukee.

Elmira, N. Y.

OPERA HOUSE.—Louise Pomeroy appeared Sept. 1, 2 and 3 to bad business. Route: Syracuse, 8th, 9th; Brockport, 10th, 11th; Medina, 12th; Byron, 13th. Oofty Gooft (Gus Phillips) in Daly's new version of Under the Gaslight, 12th; Hornellsville, 13th; Toronto, Ont., 15th, for one week. Alice Oates' Opera co., 18th; Olean, 19th; Bradford, Pa., 20th. Barlow, Wilson, Primrose & West's Minstrels, 22d, and the Tourists, Oct. 3.

ACADEMY OF MUSIC.—This beautiful little hall will be opened 9th as a variety theatre by Col. John Sheppard. The following attractions are engaged: O'Brien Bros., Pete Flynn, Lynn Sisters, Moore and Lessinger, Ida Burt, Alf. Barker, J. E. Parks, and a number of others. Admission will be fifteen and twenty-five cents. Drinking and smoking prohibited.

Grand Rapids, Mich.

Powers' Opera House was well filled by a very good audience on the evening of the 6th, to witness the rendition of Sheridan Knowles' tragedy of Virginius, by John McCullough and his excellent co. The co. appears at Milwaukee 8th and 9th. Fanny Davenport in London Assurance 16th.

SMITH'S.—Manager Smith will enter upon his fifth season here on Monday next (8th). During the recess the theatre has been thoroughly repainted, and now presents an attractive appearance. The co. engaged is a fair one, and Smith looks forward to a successful season.

Lawrence, Mass.

Haverley's Juvenile Pinafore to a large house, 29th, and good show. The Dick Deadeye, Master Dunn, was immense. Emerson's Megatherian Minstrels came 4th and gave good show. They have a fine band. Night rainy, but a very large house greeted them as the curtain rolled up and displayed them to very fine advantage. Luke Schoolcraft was in his glory, and was warmly applauded. The flying trapeze act of Harry Robinson brought down the house. Coming, 11th, Barlow, Wilson, Primrose & West's Minstrels; 13th and 15th, Haworth's Hibernia.

London, O.,

The Agnes Wallace-Villa comb. came 22d to large house, gave Engaged and Pinafore in an acceptable manner; they play Winchester, Muncie, and Anderson, Indiana, this week two nights each. The Ober & Murray Comedy co. are billed for three nights, Sept. 9, open in Frou-Frou; they also play West Jefferson 8th, Charleston 12th and 13th, under Manager Park, of Music Hall. They go to Lebanon 15th for one week. Julia Hunt & co. began their season at South Charleston 11th, to good house.

Akron, O.

Opened Friday evening with Maggie Mitchell in Pearl of Savoy,—its first production here. A crowded and enthusiastic audience greeted the star. She was ably supported with Wm. Harris. The next engagement at the Academy is on the 15th—Gotthold Octoroon Comb. Maggie Mitchell's engagements: Louisville, Ky., Sept. 8, one week; Cincinnati, Ohio, September 15, one week; Pittsburg, Pa., September 22, one week.

Sandusky, O.

The season opened with Tony Denier, 1st; large house. The following attractions are booked: Dora Gordon Steele's Hallow E'en co., 26th and 27th; Pat Rooney, 30th; Theodore Morris' Dramatic co., Oct. 20; Buffalo Bill, 25th; Sprague's Georgia Minstrels, Nov. 3; James Wallack, Jan. 17; Maggie Mitchell, March 20; F. C. Bangs, May 8.

ITEM.—Work is progressing rapidly on the Opera House.

Fitchburg Mass.

Nothing new booked the past week

Waterbury, Conn.

CITY HALL.—John A. Stevens in Unknown opened the season Aug. 3. He remained two nights, giving good satisfaction to fair houses. The following are booked: Sept. 8, Snow's Variety comb.; 9th, Amy Stone; 12th, Mme. Rentz's Minstrels; 15th, Barlow, Wilson, Primrose & West's Minstrels; 18th, J. W. Collier's co. in Banker's Daughter; 23d, Viola Clifton's Minstrels.

COMIQUE.—Good houses still continue. The same co. this week as last, making the fourth week for Billy Maloney and Mabel Gray.

Binghamton, N. Y.

Rial & Draper's co. were greeted a large audience at the Academy of Music, the 6th, to witness Uncle Tom's Cabin.

The following will appear under the management of Redpath: Oct. 15, Emma Abbott Opera co.; 22d, Criterion Comedy co.; 28th, Rice's Surprise party; Nov. 5, Salsbury's Troubadours; 12th, The Berger Family and Sol Smith Russell comb.; 19th, Haverly's New York Juvenile Pinafore co.; 26th, Redpath's Pheiades; Dec. 10, Robson & Crane.

Cedar Rapids, Ia,

Haverly's Church Choir co. held the boards 29th ult. in Pinafore to a full house. The co., as a whole, gave immense satisfaction. On the 30th Wallack's Four Star comb. presented the Two Dromios to only moderate biz. To-night (5th) W. F. Cody (Buffalo Bill) and co. in Knight of the Plains to a large audience. Rice's Evangeline co. comes 12th; Cooper & Bailey's circus comes 17th. Harry Webber and co. are booked for week commencing Sept. 17.

Springfield, O.

BLACK'S OPERA HOUSE.—Maggie Mitchell in Fanchon to a big house. Route: Cincinnati, O., 16th, one week. 6th, Joe Jefferson in Rip Van Winke to good business. Route: Cincinnati, 8th, one week. Coming: 8th, Donovin's Original Tennesseeans; 9th, the Grau English Opera troupe in Cadets, under local management of G. W. Emery; 30th, the Bergers and Sol Smith Russell.

THE MIRROR is on sale at Chas. Schindler's news-depot, 162 West Main street.

Wilkesbarre, Pa.

The season opened at Music Hall with Sig. Belletti and Neva Haydn in their entertainment, entitled Music, Mirth and Mystery. They were billed for three nights, Sept. 1, 2 and 3, but owing to poor business gave but two performances. The following are booked for September: Mordaunt-Boniface comb., 10th; Rial & Draper's Uncle Tom's Cabin troupe, 12th and 13th; Alice Oates Comic Opera co., 16th; Barlow, Wilson, Primrose & West's Minstrels, 23d.

Quincy, Ill.

OPERA HOUSE.—Sept. 1, Litta, assisted by local talent; 5th, Berger Family and Sol Smith Russell; 9th, 10th, 11th and 12th, Wallack's Star co.; Hannibal, Mo., 13th; Springfield, Ill., 15th.

ACADEMY.—Weber comb., one week, commencing Sept. 8, in Engaged, Nip and Tuck, etc.

The Adelphi Theatre will reopen Sept. 6 with a new company.

Newport, R. I.

On Wednesday evening, 3d, Anthony & Ellis' Uncle Tom's Cabin co. presented the ever popular drama before one of the largest audiences of the present season. The co. was good in every respect. On the 6th, grand operatic concert, in which Marie Benchly, supported by the noted tenor, Jacob Graff, will appear in the opera of Aida. Mr. Redpath has also engaged for the same evening the New York Philharmonic Society.

Gloucester, Mass.

We have about the same news to record this week as in our last; all the bookings still remain unchanged.

ITEMS.—The Popular Course Committee are making arrangements for the coming of F. S. Chanfrau in Kit, Oct. 1.—E. H. Hutchings of the Atlantic House (the showman's home in this city), who has been laid up all Summer with sickness, is now ready to attend to business.

Milwaukee, Wis,

No amusements for the past week. Fanny Davenport, 18th, for one night in Cymbeline. The German Theatre co. begin season 7th at Grand Opera House, and continue playing every Sunday and every Wednesday evening. This is a first-class company and they produce some of the standard plays of the day. Many of the noted German stars are to appear during the season.

Owensboro, Ky.

Both Opera House and Mendelssohn Hall are closed this week. The London Sensation Show will exhibit here Oct. 8, 9 and 10. A feature of the show will be a balloon ascension each day. Mr. Hill has christened his new hall "Grand Opera House," and will allow none but first-class companies to appear in it.

ITEM.—THE MIRROR can be had here from George and Walter Parrish, newsdealers, Fredrica street.

Oswego, N. Y.

Pat Rooney's comb., under Harry Miner, opens the season 13th. Ada Cavendish and Den Thompson visit us, for the first time, about the middle of the season. A few other companies are also booked, but the season promises to be much less brilliant than last, some fifty odd companies having then appeared.

Mahanoy City, Pa.

CITY HALL.—On the 30th ult. a concert, by Prof. Apmadoc of Utica, N. Y., and Hattie Reynolds, formerly of this place, assisted by Pauline Weber, William Davis, and J. R. Thomas. The hall was crowded and the performance good.

Jersey City.

The Opera House is closed this week. Keplar Hall nears completion, and next month will be opened on the plan of the Brooklyn Academy of Music, renting for lectures, concerts, and reliable combinations.

Wheeling, W. Va.

Joe Jefferson in Rip Van Winkle, 2d, at the Opera House, drew a good house. Support very good. New Orleans Minstrels booked for 23d.

Kalamazoo, Mich.

Nothing the past week. The only thing ahead is local talent in the operetta Penelope, 9th and 10th.

Erie, Pa.

The season opens at the Park Opera House 13th, with Mattie Vickers and Chas. Rogers in their specialty, Star; or, Paste and Diamonds, to be followed 22d by Alice Oates and co., under Sam T. Jack; 23d, with Pat Rooney and comb. W. W. Cole's Circus 11th.

Aurora, Ill.

John Dillon's appearance here, Sept. 1, in Our Next President; or, the Dark Horse, was well appreciated, but did not draw largely. Nothing else billed here at present. Our Boarding-House co. is expected about Oct. 1.

Rome, Ga.

Rentz's Minstrels cancelled dates. Huntley's Dramatic co. Oct. 22d and 23d.

The dimensions of Nevin's Opera House are as follows: Auditorium, 85x50 feet; stage, 23x35; seating capacity (parquette, dress circle, gallery), 800.

Titusville, Pa.

The season opens here at the Opera House Sept. 9, with Tony Denier's Humpty Dumpty troupe. Mary Anderson's engagement for Sept. 3 was canceled. [We have a letter from another correspondent to the same effect, although a little more in detail.]

Bridgeport, Conn.

2d, Gus Williams in Our German Senator to light "biz." The play has some fair parts, but it is plain to be seen it was written only to show off Gus Williams. 11th, Mme. Rentz's Minstrels will favor us with Pinafore; 15th, The Banker's Daughter by Collier's comb.

Auburn, N. Y.

OPERA HOUSE.—Pat Rooney's comb., under the management of Harry Miner, will occupy the boards on the 16th.

ITEM.—McCarthy and Russell, song-and-dance artists, join Baird's New Orleans Minstrels.

Oneida, N. Y.

At Devereaux Opera House, 25th, the Cox and Box comb. Date of Mme. Rentz's Minstrels Oct. 8 instead of Sept. 5.

At the Conroy Opera House, 19th, the Lilliputian Opera co.

Canton, O.

Maggie Mitchell and her fine co. opened the dramatic season here Sept. 4. Shaefer's Opera House was jammed, and the audience much pleased to hear Lorle, and see it well performed.

Greenville, S. C.

John Templeton opens the new Opera House Sept. 16, with a new play written by himself, entitled The Prince Imperial; or, the Fate of Zululand.

Springfield, Mass.

Opera House closed all last week. Coming—Gus Williams, in Our German Senator, Sept. 8; Emerson's Megatherian Minstrels, Sept. 11; Collins' Union Square co. in Banker's Daughter, Sept. 22.

Columbia, S. C.

One of Haverly's companies opens the season here Oct. 2. Ford's Juvenile Pinafore 3d and 4th. THE MIRROR can be had at Bryan's book-store.

Beloit, Wis.

May Fiske Blondes were here Sept. 3 for three nights. Show very tart. Patronage light.

Montreal, Can.

The Academy of Music will open 16th, under the management of Henry Thomas, assisted by an efficient staff, with Mary Anderson, supported by Milnes Levick, for five nights and matinee. Following them will come Joe Murphy, then Eliza Weathersby and Nat Goodwin, succeeded by H. G. Clark's comb. in Uncle Tom's Cabin; Emma Abbott English Opera co., and Adelaide Neilson with her own co. It is also rumored that Salsbury's Troubadours, J. C. Fryer's Fatinitza co., the Pullman Palace Car co., Sothern and Florence will be brought on if satisfactory arrangements can be made. Some $20,000 has been expended upon new scenery; artist, W. McGill.

The Theatre Royal opens 8th for its thirtieth season. It has been renovated and improved. Mr. Homer, late of Le National, will supervise the door-keeping department, which will insure the extension of the greatest courtesy to his confreres of the press, and to the theatrical public in general. Haverly's Juvenile Pinafore co. will open the season, followed by John A. Stevens comb. in Unknown, Leonard Grover in Our Boarding-House, the Forty-niners' comb., Den Thompson in Joshua Whitcomb, Haverly's Mastodon Minstrels, the Adah Richmond Comic Opera co., John T. Raymond in Col. Sellers and Woolfert's Roost, Buffalo Bill comb., Barney Macauley, Lilliputian Opera co., Tony Denier's Pantomime co., Gus Williams' comb., Nip and Tuck comb., Frayne-Tiffany comb., Criterion Comedy co., Thompson-Bowers comb., Haverly's Opera co., with Selina Delaro as prima-donna; Nick Roberts' Pantomime co., Fifth Avenue Fatinitza co., Charles Rogers and Mattie Vickers' comb., the Revellers, Aiken comb., Katie Putnam and co., Alice Oates' Comic Opera co., Oliver Doud Byron, Gotthold's Octoroon co., Haverly's Genuine Georgia Minstrels, Capoul and Paola-Marie Opera co., J. W. Collier's Union Square co., Neil Burgess and co., Duprez & Benedict's Minstrels, Hyer Sisters' comb., with Scanlon and Cronin in their new Irish drama, O'Neil, and Oofty Gooft in Under the Gaslight. This looks something like business, and promises a good fund of amusement for the whole Winter.

Nordheimer's Hall, which, after being rebuilt, was recently destroyed by fire, has again been resuscitated, and will open under the management of C. C. Dezouche, about the middle of September with the Barnabee Concert troupe, and we are also promised Wilhelmj and the Mendelssohn Quintette Club soon after. It is intended, we hear, to give the hall a more euphonious title, and the "Princess Theatre" has been suggested as most appropriate.

The Old Dominion Theatre, which has lately enjoyed rather a questionable reputation from playing such troupes as Fachon's Brunettes, etc., has "gone to the dogs" entirely, and will probably not be used again for some time.

A splendid new music hall is being built by Sir Hugh Allan on the site of the Queen's Hall, destroyed by fire a few years since, and will probably be finished by next season. It will have a seating capacity of 1,400, and will have a supplementary hall for dancing purposes attached.

Toronto, Can.

GRAND OPERA HOUSE. — The theatrical season was opened on Monday, 1st, with School for Scandal, played by Jane Coombs and her own co. The attendance during the week was only fair. For the next week we have Joe Murphy in Kerry Gow. He will be supported by Emmie Willmot and a strong co. Murphy always drew large houses on his previous visits to this city, and is likely to do so again.

ROYAL OPERA HOUSE.—This house also opened for the Fall season on the 1st, with Gotthold's Octoroon comb. They played to good houses every evening, ending their very successful engagement on Saturday night. Next week, McKee Rankin and co. will hold forth in The Danites.

Halifax, N. S.

Viola Clifton's Minstrels came, saw, and—didn t conquer worth a cent. The first night the house was full, but the second night the small audience had to be dismissed as there were not enough to pay gas expenses. Now, Halifax appreciates lady minstrels, but they must be talented, a feature which Viola Clifton's Minstrels do not possess. The only novel feature of the show was the absence of footlights, the reflection of the lights from the rest of the hall on the bald heads in the front row admirably serving that purpose. Fact! Grace Edgerton has been delighting small audiences this week. Next week Tom Thumb and family. Mr. Nannary has succeeded in securing a co. in New York with Frank Roche as leading man. He (Mr. N.) will take a benefit in the Academy before leaving for Newfoundland for the regular Fall season. No attractions booked.

Ottawa, Can.

Card & Parsons' Sciopticon made a bad opening. The negatives were all right, but the lecture was the worst—that is hardly strong enough; it was bad. They folded up their tent, and have gone back to Winnipeg. If they win it, guess they'll keep it this time. Leonard Grover is booked to open 12th and 13th. As yet, "no paper on the walls;" nor has ye agent been heard from. Haverly's Pinafore, 15th, 16th and 17th, will be billed ahead of that Boarding-House; besides Gus Mortimer is ahead of Joe Murphy, and is now on the warpath.

THE MIRROR can be had at R. St. Louis' Post-office news-room.

"A New Play."

[San Francisco News-Letter.]

Howells' adaptation from the Spanish makes a good play—in fact, a great play. Both in action and language it is treated from the highest planes of dramatic genius. The play of the emotions is so vivid and powerful as to excite the most tired and blase of imaginations, palled and satiated with the everlasting similarity of treatment of the modern drama. The language is pure and beautiful. Some of the situations are so intense that an uneasy, spellbound feeling takes hold of the audience; but the climaxes are so satisfactorily and cleverly worked in that the necessary relief comes properly to hand. There is very little to cavil at, either in plot or construction. The scene in the first act, in which the lovers detail to Master Heywood their tale of misery and suffering, is tedious—a defect which could be easily remedied. Their story is drawled out in bits of two or three words, alternately spoken by one or the other, without change of position or gesture. It sounds like the questions and answers of the Catholic Litany. This is a defect easily to be remedied by running some of the lines together. Mr. Howells has fallen into the grievous, foolish error of all American adapters, so often mentioned in this column—a false sentiment of delicacy and a mistaken idea of the temper of American audiences. In the Spanish original Edmond and Alice are lovers in the full meaning of the word and without the least tinge of platonism. Under such circumstances the woe and anguish they experience, the remorse they feel at their betrayal of Yorick's love and confidence, is easily understood.

They have committed an irreparable fault, and the Hell on earth they are undergoing is explainable. This motive loses all its plausibility and naturalness when stripped of the element of criminality. The lovers' story, as told by them, furnishes no adequate cause for the soul-harrowing anguish they undergo. They live a life of fear and dread. A shadow or a whisper throws them into consternation. They act like guilty wretches, not like unhappy, unfortunate beings. This is unnatural, for their sin, if any, is voluntary. From an ethereal point of view it might be claimed that the mere conception of bonds of sympathy and love between the two constituted criminality, but sober, common sense rejects such idealized theories. As Howells represents the lovers they should be existing in a far different atmosphere. The mental worry should be the result of the decrees of inexorable fate keeping them eternally separated. The bravery and courage with which they resist the temptation of their own love, and remain staunch and true to the feeling of friendship and gratitude, should act as consolation. In point of fact the whole story is knocked into a cocked hat. There has been no crime, there can be no remorse or punishment. In endeavoring to make the play perfectly moral by eliminating any suggestion of vice, the author overshot the mark as written; the sympathies of the audience are naturally centered on the pair of lovers as against the husband. One feels as if somehow or other Yorick ought to be magnanimous and get himself out of the way for the young folks' benefit.

—THE MIRROR, during the early summer, was bold enough to predict that McKee Rankin would have a cheap company for the coming season. This was indignantly denied at the time; but now that George Waldron, who last year played a utility part, has been promoted to the position of the Parson, our veracity, we think, is pretty fully sustained.

AUGUSTIN DALY'S PLANS.

As Retailed to a Herald Reporter.

Although the boarding is not yet removed from the handsome new portico that adorns the entrance of Daly's Theatre, and although the wide and spacious lobby, with its steps of polished marble, its tapestry decorations, and its woodwork of cherry and walnut is not cleared of workmen, still the interior of the new house has so far progressed toward completion that the immense Persian carpet that is to cover the auditorium has been rolled into place, the wide ruby velvet colored seats carried in, and behind the frame of dead gold that encloses the stage bits of the new scenery that Roberts is painting give promise of pleasant pictures to come. Mr. Daly himself pervaded the new theatre—now on the stage, now in the front of the balcony—giving directions to the workmen and seeing that his instructions were followed.

"You have no rehearsal to disturb us today, Mr. Daly?"

"No; I had my first rehearsal yesterday, and I wish you could have dropped in to see the chorus. So many young, lovely faces and figures I have never gathered in a chorus before. All of them are graduates of our excellent society, amateurs throughout the country or the daughters of old professionals; but together they make a charming bouquet of beauty. Here are some of the names: Minnie Wharton, Isabella Clayton Georgine Fiagg, who will also be seen in better parts; Sara Lascelles, Dora Knowlton, Emma Hamilton, Blanche Weaver, Ella Remetze, Estelle Clayton, Lillie Vinton, Fannie McNeil, Gracie Logan, Bessie Justice, and you will find that they all have sweet voices as well as pretty faces.

"I have, really, a double programme, and a double company engaged to represent it.

"My season will positively open on Wednesday evening, the 17th inst.; but the theatre will be complete and ready for private inspection on Saturday, the 13th, when I shall invite a number of my old-time patrons and other prominent ladies and gentlemen to come and see it."

"There will be a reception?"

"Yes—if you call it so—from 8 to 10 p. m., and Mr. E. Mollenhauer, my leader, will have his orchestra here to play for the visitors. But this reception will be merely to show you the theatre. What is to be done on the stage will show for itself on the Wednesday following."

"I have designed to make it a parlor theatre in its appointments and appearance, and with the invaluable aid of my architect, Mr. S. D. Hatch, I think I have succeeded. Having fitted up four other theatres in New York already, I hope I have learned what the public require and admire, and I trust that no one will be disappointed. It is perfectly fireproof. The eight new solid walls, front and back, which divide the auditorium from the lobbies and the stage from the scene rooms, do all that bricks and mortar can toward that end. The scene rooms, carpenter shops and storages for furniture are in another building entirely, at the back of the theatre. The house is so well ventilated by two new wells for light and air, which have been constructed this summer, that it will be cool in the heated term, while in winter there are two sets of storm doors to keep out the draughts, and all the entrances and doorways will be hung with heavy draperies to exclude cold and noise. You will see that it will not only look, but be, perfectly comfortable.

"When abroad, I was much impressed with the style of entertainment given at the Gymnase, the Varieties and Nouveautes theatres in London. It is a combination of comedy and song, of mirth and music, designed to amuse but not fatigue the audiences. There seems to me an opportunity for the establishment of such a theatre in New York. In their day Mitchell's Olympic and Burton's theatre gave this style of performances and were always popular. No other house occupies that field now, and I shall attempt to cultivate it. But when I came to consider this location as the basis of my operations I slightly varied my original programme in order to please a certain section of the theatre-going public, and to develop the strictly dramatic abilities of my new company. The result is what I have called a double programme.

"I have in contemplation a revival of the choicest favorites of the old English musical drama, such as our grandfathers used to rave over. I believe there are to be found in the repertoire in which The Duenna and Love Laughs at Locksmiths plays as notable in their own way as the School for Scandal or She Stoops to Conquer are in their line."

"What about Shakespeare?"

"Well, Shakespeare never caused me any loss in my former management. I always tried to treat him as a royal guest in my other houses, and I was well rewarded by the crowds which always thronged to see royalty. Yes, I shall once in a while give you Shakespeare, with music, in the way in which the Kembles used to dress his lighter works."

"You will give matinees, of course?"

"Naturally. Day performances are becoming so much the vogue that unless fashion changes the dinner hour evening performances will be the exception, and the theatrical announcements will be performed every afternoon and Wednesday and Saturday evenings. In London the main performance of the evening never begins now until half-past eight or nine o'clock, the previous part of the programme being devoted to light operetta or farce, so that the dilatory diner saunters in at an hour comfortable to himself and enjoys a complete play, while the early-comer has the satisfaction of seeing a double bill for his money."

"Does not this keep the audience in the theatre to a very late hour?"

"No. Eleven o'clock is the concluding hour. To follow out such a programme authors and managers are compelled to concentrate all their best things and boil down their pieces to the very essence of brightness, and so the public are doubly the gainers."

"So you will give more than one matinee each week?"

"I have in contemplation a series of mid-weekly matinees, which I shall begin in October and give every Wednesday. These will be devoted to the revival of the more emphatic success of my earlier days of management."

"Such as Pique, I suppose?"

"Well, perhaps; Pique is a larger work than I shall care to do at first. But Divorce, Fernande, Man and Wife, will be my first pieces, and I think that these will prove acceptable to a special public of strangers, suburbans and occasional theatre-goers of all generations at these Wednesday matinees. As for the musical comedies, I neither expect nor desire long runs. Constant variety and pleasing variety is my intention. If the music makes a very great hit perhaps it may crowd out the Wednesday drama for a time, or perhaps the drama may crowd out the music, or, as I should prefer, perhaps both may go on smoothly together. The public will indicate its preference, and that preference shall be gratified. There is plenty of material, both musical and dramatic."

"Then you do not expect another Pinafore?"

"We shall never have another Pinafore. The utmost that we can expect and attempt is something equally good and popular in some other form."

"I shall open with two new pieces—first, a comedietta, with songs, in one act, called Newport, by an American author now residing abroad. The comedy is of the style of Saratoga; the music has been selected from the latest and brightest French composers."

"And for your Wednesday matinees?"

"The first play presented specially for the Wednesday matinees will be Divorce.

"For my dramatic company I have Helen Blythe, a young and handsome girl not yet out of her teens, who has had three years constant and arduous practice in the West under her father's management, and who comes to me with that most eloquent guarantee of future excellence—a desire to find her way up the ladder by earnest work. Another is Ada Rehan, a young actress who has developed already an amazing versatility, which I think our public will quickly admire; a Southern belle, who was the star of Washington amateur theatricals, Margaret Lanner by name; besides Regina Dace, who has been to Paris and studied under Regnier since her debut at the Grand Opera House; Mabel Jordan, Mabel Bowers, the daughter of Mrs. D. P. Bowers, Annie Wakeman and others. They are all young and handsome, and I hope that the public will adopt them as favorites when they see them."

"Any old dramatic favorites?"

"You will at once recognize Messrs. Chas. Fisher, William Davidge, Charles Leclercq, George Parkes, John Drew and others; and you will find George Morton and Harry Lacy, who are my new engagements, not unworthy of such associates. I have engaged Katherine Lewis, whose Parisian chic has not yet been seen as it will be here; Miss Fielding, a petite blonde, a near relative of Mr. Scovel, the tenor, who married Marcia Roosevelt, and of Mrs. Gulager, who was so great a favorite; also Miss Sydney Nelson, one of the famous Nelson Sisters; Florence Cecil, a charming contralto, and my comedian and buffo will be Max Freeman, whom I found in Philadelphia, and who, in his appearance and style of acting, is very like Nat Goodwin."

"You have certainly secured plenty of debutantes?"

"Yes; I have made all my successes with new people, and if I can discover one Agnes Ethel or Clara Morris among all my engagements and after all my instruction I shall be more than content.

"I shall only be too happy to reserve my own plays for the Wednesday matinees. Indeed, if you will look at the records of my theatres you will find me always trying to get hold of a good play by some other author, and I seldom wrote unless under the pressure of disappointment or the necessities caused by some failure. In my first season at the Twenty-fourth street house, which I opened exactly ten years and one month ago, you will find that I played twenty-three pieces there before I did a play of my own. In my new house I gave opportunities to Albery, Bronson Howard, Olive Logan and others before I did any work of my own. Now I have been fortunate enough to secure promises of co-operation from Fred Williams of Boston, and Bronson Howard and several other authors, and I hope to keep my own name out of the bills until near the close of the season. Then I shall produce my own first new play at this theatre."

"Without undervaluing the charms of Newport, which may run all the season, have you anything else ready in case it should not succeed?"

"Certainly. I have already said that I hoped for short, bright runs and constant variety. From Fred Williams I expect an early novelty; but the greatest novelty perhaps, is the new comedy-opera by Robert Planquette, the libretto of which is the last work ever written by the celebrated Clairville, who died last Winter, which I believe to be as pure as, and even more dramatic than, The Chimes of Normandy, by the same composer. Neither the words nor the music will be printed or published in France or England before I produce the work. Mr. Henderson of London has bought the English right, to follow up his Chimes of Normandy, now over its four-hundredth night at the Globe Theatre, and I have purchased the exclusive rights for this country, and we expect to produce it simultaneously in Paris, London and New York."

"When will Planquette's new work be produced?"

"About Christmas, if it is not crowded off by some previous success. It will be a capital holiday piece."

"You hope, then, to throw open your doors wide to new authors and composers?"

"Yes; that has always been my policy. I intend that when a comedy is running here a comedietta shall precede it, and when an opera makes its mark then a comedietta shall be played first. So there will always be two pieces on the bill, and those who come late from dinners or business will find a complete performance. At the same time this double programme will give ample scope for all native dramatists who know how to write for the stage. The prices will be the same as usual—orchestra, $1.50; balcony, $1; family circle, thirty-five cents. There is no gallery."

Adele Belgarde.

[Home Journal.]

The appearance of Adele Belgarde has suggested to many lookers on the surprising likeness she bears in person to the great Rachel. She has the same narrow, oval form of face, small and long head, low and level brows and straight throat, and she has even the Jewish tragedienne's trick of frowning. In classic robes, as in Parthenia, some of her attitudes vaguely recall, and promise in the future, that grace which the mighty artiste possessed to a degree that made every pose a picture. It is true that Rachel's features, though delicate, were aquiline; and here the likeness ceases, for Miss Belgarde's features are of a type somewhat less defined, yet certain expressions of her acting face vividly recall "the dark and terrible Felix," as one of the French critics called Rachel, and especially that of scorn.

The Ghouls of the Stage.

The piracy of plays has been carried to perfection in the West, where a combination produces Col. Sellers, Pique, The Mighty Dollar and Divorce on alternate evenings without consulting either author or proprietor. These enterprising gentlemen mostly confine their efforts to the small towns, where to prosecute them would be not only troublesome, but unprofitable; but occasionally, becoming ambitious of recognition in the large cities, they invade Cincinnati and St. Louis, and brazenly advertise their stolen wares.

Bartley Campbell has suffered a great deal at the hands of these people; his Peril, Fate and Virginian having been played throughout the North-west by a half dozen companies, none of which ever paid him a penny.

In order to disguise their booty these gentlemen (?) usually change the title and names of characters, and thus not only rob the author of royalty, but also of whatever fame may attach to his work.

J. A. Lord, however, not only steals Mr. Campbell's play, but he boldly enters Chicago and announces the fact in large type, and ignores Mr. Campbell's telegram, refusing him permission to play Fate at the Lyceum in that city.

We submit this as an outrage on the rights of, at the best, an ill-paid class, and it is incumbent on J. A. Lord to explain his position—if he can.

—Will E. Chapman manages Kate Thayer on her concert tour.

—The Adah Richmond troupe began rehearsal in this city on Monday.

—Oliver Wren is engaged by Tracy Titus for his opera company this season.

—C. B. Griste has left New York for Boston to manage the Lawrence Barrett combination.

—Attention is directed to the call of the Saville-Lee Opera company published elsewhere.

—Denman Thompson has been doing a splendid business at McVicker's, Chicago, with Uncle Josh.

—Laura Linden has left the McDonough & Fulford M'liss combination, her place being taken by Lizzie Rich.

—Josephine Perley has bought the right to The Snowball in New England (outside of Boston) from Sam'l French.

—One thing is largely in favor of the prospects of Campbell's play, My Partner, at the Union Square—it has not been praised in advance by Hart's Jonah News.

W. T. Stephens and Minnie Oscar Grey have concluded a prosperous New York engagement of seven weeks. They have now too specialties, Saved from the Storm and The New Jack Sheppard.

—The scale of prices at the Fifth Avenue during the Paola Marie-Capoul season will be as follows: Orchestra chairs and front rows of balcony, $2,00; general admission, $1.00; family circle, 50 cents; reserved, $1.00

"Forget-Me-Not."

Forget-Me-Not, produced at the Lyceum, London, Aug. 22, is in three acts, by Merivale and Grove, and its scenes are laid in Rome ten years ago. The plot introduces Alice Verney, in charge of a Sister Rose, a young widow of good family, who has Mrs. Foley for a companion. Rose had married the Viscomte de Brissac, but whose real name was not adopted because of the character of his parents. His rich father, a poor nobleman, presided at a Parisian gambling hell, and his handsome wife aided her husband's vile gaming schemes as a decoy. A Corsican, maddened by his losses and by his passion for the woman, murders her husband, and is sentenced to the galleys. The woman Stephanie was known to the gamblers as Forget-Me-Not, and young Sir Horace Welby is thrilled to find that this woman visits his beloved Alice Verney. Stephanie has resolved to re-enter the fashionable world, and to do so seeks to cancel her marriage under the Code Napoleon, which forbade a man of over twenty-five to marry a woman under twenty-one without the consent of her parents if that consent cannot be obtained within a year. At the period of the story, six weeks have yet to expire ere the year is completed, and the mother-in-law of the young widow resolves to force her sister during that six weeks to introduce her to the highest society in Rome so that she may regain her old position, or else to declare her son's marriage unlawful and his infant illegitimate. Sir Horace Welby, knowing the antecedents of Forget-Me-Not, sets himself resolutely to defend Alice and her widowed sister, and is unexpectedly aided by the confession of a police spy known as Barrato, that he is the identical Benedetto Fraincini, who had attempted Stephanie's life after killing her husband. The Corsican has been liberated from the galleys, but his hatred is unquenchable. Forget-Me-Not is aware that her life would not be safe from the implacable vengeance of this man, and, worked upon by her fears, she consents to acknowledge the marriage of her dead son while Sir Horace secures the spy by pensioning him for life; the last scene showing the escape of the frenzied woman in the presence of the Corsican, while Sir Horace is made happy in Alice's love.

The play is a pronounced success, due to its extraordinary dramatic merit. Forget-Me-Not was admirably played by Genevieve Ward, and promises to more than retrieve her past losses.

"The Walls Were Not Safe."

Manager Davey of Detroit, who looks not more than forty, has seen the snows of fifty-seven Winters—that is, he would have seen them if he hadn't passed so many Winters in the South, for Mr. Davey ran a "show" and charged "ten pins admittance" half a century ago. In brief, Manager Davey was managing his Nashville Theatre at the time the Fifteenth Amendment became a law. The colored people swarmed to his theatre and demanded the best seats. He was obliged to accede to their demands; the aristocratic portion of the audiences dropped away and the receipts became powerfully light. On one memorable evening there were just one lady and two gentlemen in the auditorium at the time the curtain was to go up. The manager stepped in front of the curtain and made the following announcement:

"LADY AND GENTLEMEN:—I regret to say that, owing to the unprecedented pressure upon the walls of the theatre, caused by this large audience, the members have become imbued with the fear that the building may fall, and I am extremely sorry to say that we shall be unable to give any performance this evening."

Seen Through a London Fog.

Genevieve Ward has ended her struggles with Meg Merilles at the Lyceum.

Pinafore sails smoothly at the Imperial, while Astley's has been working Boucicault's Flying Scud.

Rose Eytinge has been weeping Mrs. Haller's tears for her chee-ildren at the Haymarket, with Barry Sullivan as the Stranger.

Marie Roze will be the dramatic primadonna of Mapleson's coming American campaign, which will be fought by the veterans of last year, minus Frappoli and Foli.

Dave Carson's new minstrel company is to leave London for India, China, Burmah and Japan Sept. 20. Joseph Arthur, late of Sam Hague's Minstrels, has been engaged.

G. W. Moore of the Moore & Burgess Minstrels, appeared at Hammersmith, Aug. 12, to answer for abusive language to Elvina Ford. The defense put forward on behalf of "Bones" that he was excited and indignant at the conditon in which he found his daughter. Mr. Moore in the witness box stated that his daughter—a Mrs. Rackstraw—had been married eight years, that he had put her husband into business, and that through the transaction he had lost £4,000. The complaint was dismissed.

—Charles J. Fyffe is engaged to support Kate Claxton in The Two Orphans this season.

—A combination of artists has been formed called the Boston Criterion Coterie. It includes Carlyle Petersilea, the pianist; George Herbert, caricaturist; Ellen Barrett, soprano; Annie Gilbreth, accompanist, and Charles Atkinson and Clara Ellard.

NEW YORK MIRROR

THE ACCREDITED ORGAN OF THE THEATRICAL MANAGERS AND DRAMATIC PROFESSION OF AMERICA.

Published Every Thursday at No. 12 Union Square, New York.

ERNEST HARVIER, Editor.

SUBSCRIPTION:

THE MIRROR will be sent to any address, postpaid, for $2.50 a year, or $1.25 for six months.

ADVERTISEMENTS:

General, Per Line, Ten Cents; Professional Cards, one dollar per month, three dollars per quarter; single insertions at transient rates, strictly in advance. Advertisements received up to 1 P. M. Wednesday. Cards changed as often as desired.

All communications intended for any Department of this paper must be addressed to ERNEST HARVIER.

The MIRROR is supplied to the trade by the AMERICAN NEWS COMPANY and its branches throughout the country.

Entered at the New York Post Office as "Second Class" matter.

NEW YORK, SEPTEMBER 13, 1879.

WITH SUPPLEMENT.

Amusements.

HAVERLY'S THEATRE—Magic Slipper.
WALLACK'S THEATRE—Woolfert's Roost.
GRAND OPERA HOUSE—Emma Abbott.
ABBEY'S PARK THEATRE—Sothern.
UNION SQUARE—Closed.
SAN FRANCISCO OPERA HOUSE—Minstrels.
STANDARD THEATRE—Bandmann.
DALY'S THEATRE—Closed.
FIFTH AVENUE THEATRE—Aimee.
NIBLO'S GARDEN THEATRE—Enchantment.
BOOTH'S THEATRE—Rescued.
MADISON SQUARE THEATRE—Closed.
OLYMPIC THEATRE—Jennie Yeamans.
HARRY MINER'S THEATRE—Variety.
THEATRE COMIQUE—Mulligan Chowder
LONDON THEATRE—Variety.
TONY PASTOR'S—Variety.
VOLKS GARDEN—Variety.

MIRROR LETTER-LIST.

Anderson, Mary	Leighton, Louise
Ayers, Jos. B., (scenic artist.)	Lingard, Wm. Horace
Byron, Oliver Doud	Lingard, Alice Dunning (2)
Burns, J. T.	Mortimer, G. A.
Bothwell, John R.	McCullough, John (2)
Cavendish, Ada	Morse, Wm. F. (3)
Cole, Sadie B.	Mills, Eva
Cummings, Minnie L.	Mitchell, Maggie (3)
Clarke, Lillian Cleves	Murray, John
Collier, E. K.	McDonough, J. E.
Collier, J. W. (2)	Mack, Will (2)
Chandos, Alice	McKay, Andy
Dargon, Augusta	Neilson, Adelaide
Daly, Augustin (2)	Norton, John W.
Dobson, Frank	Osborn, Rose
Davenport, Fanny	Oates, Alice
Eckert, T. Wilmot	Pickman, Kate
Freeth, Mrs. J. W.	Rutledge, J. P.
Fisher, George	Rochester, Ida
Frayne, Frank I.	Rowe, Geo. Fawcett
Florence, W. J.	Rogers, John R.
Geisler, F.	Radcliffe, Geo. B.
Griste, Chas. B.	Rogers, Genevieve
Gordon, Lou	Roberts, N. D.
Garnett, Percy	Sellers, G. Harry (2)
Hastings, Marie C.	Stevens, Chas.
Henderson, R.	Strickland, W. H.
Hodges, D. B.	Scott, Lester F,
Hess, C. D.	Schwab, Fred.
Haliams, M.	Sessions, Edith K.
Hamilton, James (2)	Temple, Louise
Hickey, J. M.	Thompson, Den
Johns, Effie.	Voque, Elsie
Joyce, Laura	Wilmot, A. A.
Kelly, T. J. F.	Wilton, Geo.

A Good Test.

In consequence of the continued pressure on our advertising columns we are compelled again this week to issue another four-page supplement.

If, as the Herald says, the amount of advertising in a newspaper is the best test of the prosperity of the class of people to whom it appeals, the dramatic profession has reason to feel gratified this week at a very cheering outlook for the season.

The present number of THE MIRROR contains exactly twenty-four columns of purely theatrical advertising, a larger amount by several thousand lines than any similar paper has ever obtained before, and about as much as the Clipper and Mercury, in the best times, were accustomed to publish, combined, in a "good week. The announcements do not, for the most part, proceed from managers in search of attractions or of stars in search of time, but are the general advertising of both of these, who have something novel, taking and interesting to offer the people, and who select THE MIRROR as their medium of communication.

The outlook for the incoming dramatic season is from every point encouraging, and there can be no reasonable doubt that the improvement in business will also show itself in theatricals, and that the good time for which managers have been praying has come at last.

The Original Claude.

Elsewhere in this week's MIRROR appears a letter from the esteemed Count and jurist, George the Count Joannes, in reference to the original Claude Melnotte. It is intended as an answer to Edmon S. Connor, and is moreover designed to throw some light on the first production of The Lady of Lyons in America. It is to us a subject of most unfeigned regret that, in the consideration of so momentous a question as the present one, the Count should allow Rutherfurd Park, New Jersey, to become involved. What, indeed, has Rutherfurd Park to do with the Lady of Lyons? We are not altogether sure but what the effort to locate Mr. Connor in New Jersey is, per se, a libel. That the gentleman should have claimed for himself an honor rightly belonging to Joannes is undoubtedly an offence of the most flagrant character. But on the other hand, the Count's rejoinder that Mr. Connor hails from New Jersey seems to us a sort of reprisal. Even admitting that the accusation is true, is it justifiable?

We think not. Mr. Connor spoke, it is true, in not altogether flattering terms of Shrewsbury George, the Count, but he insinuated nothing respecting his place of residence. Now Joannes, regardless it would seem of every amenity of controversy, calls Mr. Connor a Tichborne claimant, and says that he comes from Rutherfurd Park, New Jersey.

Surely the Count is too good a lawyer (in his mind) not to know the latter charge is from certain points of view libellous, and is calculated to imbroil THE MIRROR in additional proceedings.

However, we do not shrink from the responsibility, but publish the Count's letter, and will abide by the consequences, however painful they may be. We trust, however, that the Count will, in return for this service, generously and magnanimously forego the vindictive punishment he thus specifically threatens:—"Upon his answer by reflection in your MIRROR, veluti in speculum, as to the date and theatre, I will write a more detailed letter, admitting that he is right or proving that he is wrong."

Lest the Count should go to this extremity we will acquiesce in what he claims, and till Mr. Connor of Rutherford Park, N. J., affords the material of his impending infliction we will throw ourselves on his mercy by saying that Joannes is not only the first but also the worst Claude Melnotte ever seen in the United States.

Opera at the Fifth Avenue.

Mr. Maurice Grau, a manager whose ability to provide the best forms of French opera-bouffe is already known and recognized by the New York public, will begin his regular season at the Fifth Avenue Theatre on Monday, Sept. 15, with an opera company organized on a scale of talent that would make a sensation even in Paris. His stars number three—Paola-Marie, Angele and Capoul—representing in their salaries for the season three fortunes in good, honest money, already deposited to their credit.

Paola-Marie is the prime favorite of Paris at the moment. Her successes during the past few years have been numerous, especially that of Clairette in Mme. Angot, a role which she has played five hundred times. She comes of a musical and dramatic family, her sisters being Galli-Marie and Irma, the first the great Parisian lyric, well known to fame on this side of the water, and the last the star whom Bateman brought over here for his second season of opera-bouffe. Paola Marie is the youngest of the three (now aged twenty-four), was born in Paris, and educated at the Convent of the Sacred Heart at Nancy. Her dramatic aspirations were not considered of much account by her and received no encouragement from them; but she was inspired by the true spirit, and one day, when only a very young girl, applied at the Vaudeville Theatre for an opening, and was allowed to sing for a benefit. The managers detected fresh dramatic talent in the young woman, and the following season she was afforded, at the Bouffes-Parisiens, an apportunity to create a role in a new operetta entitled Madeleine. The piece was a failure, but Herve, the composer, saw the young Paola, and secured her a three years' engagement at Brussels, where in course of time she created the part of Fiorella in The Brigands, and won for herself an engagement at the Folies Dramatiques in Paris. Since that time her course has been of unvarying triumph. In order to induce her to leave Paris, Mr. Grau was obliged to concede a salary that would justify her preconceived notions of America as a big bonanza for a foreign artist. She is fitted by a grand voice and a remarkable degree of dramatic talent, and the critics of Paris have encouraged her in her ambitious aim. As an actress Paola has furthermore enraptured critical Paris, and the praises of her sprightly, dashing style are sufficiently spiced with superlatives to pique the curiosity of the most blase of our American theatre-goers.

Mlle. Angele, the second of the stars secured by Mr. Grau for his season, has been a reigning beauty of Paris, but a great artiste as well. She was the original representative of Venus in Orphee, during its long run in Paris, and her talents as an actress and singer are said to match her.

Capoul is already well known in this country. He is favorably remembered as the tenor who came with Nilsson and supported her so ably, and with such great artistic success, in the arduous roles of the Italian operatic repertoire. Capoul has always cherished an ardent desire to be set free from the restraints of the stately Italian school, and to disport himself in the freedom and jollity of the French. Whether in doing this he is coming down from his high plane, or drawing opera-bouffe up to his level, remains to be decided by the public who will see him next week. The first opera to be produced on Monday, the opening night of the season, will be Lecocq's La Fille de Mme. Angot, with the following cast: Clairette, Mlle. Paola-Marie; Mlle. Lange, Mlle. Angele; Amaranthe, Mlle. Delorme; Ange Pitou, M. Capoul; Larivaudiere, M. Jouard; Pomponnet, M. Juteau, and Louchard, M. Duplan. The prospect for the season is, from every point of view, a brilliant one, and a most notable series of performances may be confidently anticipated.

PERSONAL.

MCCULLOUGH — They say he DID try to buy up the whole edition and suppress it.

CAPILLARY.—Chas. Stevenson is in town. He wears light side-whiskers in order to invest him with the dignity due a happy father.

SUPPORT—Paola-Marie and Capoul will be supported by the regular Aimee company, none of the members of which (save Aimee herself) leave.

P——E—There has been so much Pinafore in Cincinnati this season that the critic of the Enquirer don't know the difference between it and a drama. Pity.

STUART.—Dora Stuart deserves credit for her clever impersonation of Little Buttercup at the Madison Square Garden. Jas. Peakes is singing the Captain there this week.

EYTINGE—We are happy to announce that Pearl Eytinge is rapidly recovering from her late severe illness, and will shortly assume her position at Booth's.

HIT—Mary Anderson calls her "new play" Love; or, the Countess and the Seraph (Serf). She made a hit in it in Utica on Tuesday night, nevertheless.

PIERCY.—Sam W. Piercy was married on Wednesday of last week to Julia Dunphy, a very pretty young California girl. The ceremony was performed by Archbishop Alemany at the residence of the bride's father, in Mason street, S. F. They are now in New York.

PERLEY.—Josephine Perley, a very plucky little woman, whose ability as a manageress has been shown to be no less than as an actress, starts on a tour of New England this month, having in her repertoire Our Boys, Dora, Divorce, The Two Orphans and A Celebrated Case.

COGHLAN—There is now more probability than ever of Rose Coghlan returning to Wallack's in her old capacity of leading lady. She seems to prefer playing there than at Booth's. Mr. Wallack is still without a leading lady, and as Ada Dyas is about the only eligible one who has presented herself the discussion of Miss Coghlan's especial fitness comes to be revived.

DARLING—Bessie Darling stars through the South this Winter with her new plays, The Idol and A False Step, in addition to her repertoire of Lady Macbeth, Lucretia Borgia and Amy Robsart. The Idol is the Parisian success for the American right to which there has been some contest. A False Step has been made prominent by reason of its condemnation by the Lord Chamberlain, despite the subsequent protests of its author and a number of critics who contended that the piece was but a merited thrust at a fashionable folly.

GRANGER.—Maude Granger, in reply to an interviewer, says: "I should be glad to tell you all about the play, but I have been instructed with the rest of the company not to describe the plot to anyone. It is the policy of the management, you know, and I have to obey orders. Mr. Aldrich owns My Partner, and he fears it would detract from the interest in it by announcing its character beforehand. I will say, however, that it is strong in dramatic and comedy elements, and, in my opinon, will be a success. Of course it is almost impossible to forecast the reception any play will receive, no matter what its intrinsic merit may be, but everyone who has read or heard it read thinks as I do in regard to its being a 'hit.' My character is Mary Saunders, a very good part, although there are not many lines in it. Mary has plenty of trouble from the moment she steps on the stage till the curtain falls. It is, therefore, very emotional, and suits my style of acting, I think. A capital part is sustained by Mr. Aldrich, in Joe, the California miner, and Mr. Parsloe will be one of the funniest Chinamen you ever saw. The play works up to a strong consistent climax. The company heard the piece read on Tuesday morning, and we have rehearsals now right along.

"I am glad to renew my acquainance with the Union Square, for it was there that I made my debut six years ago. I should have remained there probably, had not Mr. Palmer and I disagreed as to the line of characters I should assume. I was very ambitious and wanted to play leading parts, and I think whatever success I may have attained is due to my carrying out my own ideas in that respect.

"We shall play My Partner four weeks sure, and longer if it is a success. After that I shall not go on the road with that piece, but will play in Campbell's new play called Fairfax, which is also a very good thing."

—Clarence R. Leonard will be juvenile man of the Scanlon and Cronin combination, which begins its season in Philadelphia on Monday.

PROFESSIONAL DOINGS.

—Fanny Davenport opened to a good house in Detroit on Monday night.

—Josie Batchelder goes out with Kate Claxton this season to play soubrette parts.

—The Park Theatre has a programme of its own this season. It does not use the Stage.

—J. B. Curran has been engaged to support Lawrence Barrett during the coming season.

—There is no truth whatever in the report that Mary Anderson will play in London next Summer.

—Rachel Sanger, the new juvenile lady of Abbey's Park Theatre company, arrived in this city on Saturday.

—Welsh Edwards, who contemplated opening the Globe Theatre and renting it to combinations during the season, has given up that intention.

—Manager Davey's state of health continues, we regret to say, very bad, and unless he can secure perfect freedom from the cares of business little change is to be looked for.

—Rescued, at Booth's, has been somewhat altered this week. Nellie Mortimer's part has been cut out entirely. Mr. Billings' part curtailed, and the dialogue improved in many places.

—There is a possibility of an engagement being effected whereby Ristori and Salvini will come to America next season, playing together. In that case Sara Bernhardt would not come.

—Daly's Theatre opens Sept. 17 with a new play called Newport, or the Swimmer, the Singer and the Cypher. It will be preceded by a comedietta in one act, called Love's Young Dream.

—George Holland has been engaged by John T. Raymond for the season to play Baltus Van Tassell in Woolfert's Roost, Colonel Shelby in The Gilded Age, and Paul Varney in Risks, traveling.

—Lawrence Barrett's company for the season includes Eben Plympton, Fred Bock, J. R. Grismer, F. C. Moseley, J. B. Curran, Charles Hawthorne, P. C. Hager, Ellen Cummins, Carrie Wyatt and Mrs. J. L. Carhart.

—Carlotta Patti, De Munck, Ketten, Gottschalk, Crimpi Cellay and Chizzola left Havre on Saturday for New York by the steamship Pereire. They are due here on the 22d. Their first concert here will be on Wednesday, the 24th.

—The Criterion Company begins its engagement at Haverly's on Monday. The advance printing is excellent. The opening attraction will be Our Daughters, a translation of the German comedy in four acts, by L'Arronge, author of Dr. Klaus.

—The Eliza Weathersby Frolique troupe for the season comprises Eliza Weathersby, Nat Goodwin, Venie Clancy, Jennie Weathersby, C. W. Bowser, Raymond Holmes, Lewis Voss and John Eller. John E. Warner, manager. Season opens in Montreal, Sept. 29. The company appears at Haverly's on October 6.

—Mr. Boucicault inaugurated a very excellent precedent at Booth's this week. The company received from him a FULL WEEK'S SALARY, though they had played but four times. The order extended to every one employed in the theatre and was in consequence—as a notice in the green-room says—of "their arduous rehearsals and faithful performance of duty."

—It is positively settled that Bartley Campbell's latest play, The Galley Slave, will open the Chestnut Street Theatre, Philadelphia, Sept 29. The cast will be very strong, embracing Katherine Rogers, Emily Rigl, Dora Goldthwaite, J. M. Hardie, Charles Stanley, George Hoey and Harry Lee. Goatcher will paint new scenery, a view of Venice and Rome by Moonlight having been already finished.

—The Lingard Folly company will follow the Children's Pinafore company at the Dudley Street Opera House, Boston, Monday, in a new musical absurditiy by D. Dalziel. The piece has been specially written for Dickie Lingard. The cast will comprise the names of Miss Lingard, W. H. Lytell, Harry Josephs, Tom Burns, Amy Ames and others. The company will play six weeks at the Dudley Street Opera House and then go to Philadelphia.

—New Orleans seems to be in a fair way of having a surfeit of musical entertainments this season. No less than seven opera troupes have closed to follow each other in almost immediate succession. The first to come will be the Norcross Fifth Avenue company, which closes here on Saturday night and makes a big "jump" to New Orleans. Then follow the Saville & Lee company, the Emma Abbott troupe, the Grau and Wolfson combination, Max Maretzek company, a Fatimtza troupe and one Pinafore organization.

—Mrs. E. L. Davenport is arranging for the establishment of a school for acting and elocution in New York. The want of a thorough and complete establishment of this description has long been felt in this city, and there is no one better fitted to conduct it than Mrs. Davenport. She is the descendant of a long line of actors and actresses, and is remembered in New York as Fanny Vining, the wife and chief support of E. L. Davenport during that eminent tragedian's earlier engagements. We wish her success in her undertaking.

THE ORIGINAL CLAUDE

Letter from the Count Joannes—A Fair Challenge to Another Claimant.

CITY OF NEW YORK, SEPT. 6, 1879.
NO. 23 CHAMBERS ST.

TO ERNEST HARVIER, ESQ.,
EDITOR-IN-CHIEF OF THE MIRROR:

SIR:—In your dramatic journal of this date (6th inst.) appears a notice in which my name is blended with Claude, the Prince of Como.

[EXTRACT.]

Edmon S. Connor is authority for the statement that the Count Joannes was not the first Claude Melnotte in this country, William B. Wood being the original Claude, and Mr. Connor the second. Mr. Wood played it but one night, and Mr. Connor succeeded him.

Now, Mr. Edmon S. Connor and myself have always been friendly, esteeming each other as gentlemen of talents, and I am sure IF he made that statement, it was in the belief that he was right.

It is a rule of Law that, when a person suddenly claims to be the eldest son, to the exclusion of a brother who has always been the heir to "fame," it is for the "Tichborne" claimant to prove his elder birth-right. Upon that principle of inheritance I respectfully call upon my dramatic brother, Lord Edmon of the royal house of Connor, to prove priority of date and place as to his right to the virtual title of premier Prince de Como, for his highness was lost in the "Wood" upon the first night, as stated above, and Lord Edmon of Rutherfurd Park succeeded him. Upon his answer, by reflection in your MIRROR, veluti in speculum, as to the date and theatre, I will write a more detailed letter, admitting he is right or proving that he is wrong. Yours respectfully,

GEORGE THE COUNT JOANNES,
Of the New York Supreme Court.

Another.

BROOKLYN, N. Y., Sept. 9.

TO THE EDITOR OF THE MIRROR:

Seeing a reference in your issue of last week to the original Claude Melnotte, allow me to say that George Jones, otherwise the Count Joannes, was a leading man, touring the country as support to Tom Hamblin, Josephine Clifton and Naomi Vincent, at the time the other actor you mention was playing minor parts, and even before that. It was on May 14, 1838, that Edwin Forrest first played Claude Melnotte at the Park Theatre this city, the mother of the present Clara Fisher being the Pauline. The next to play it there was W. S. Fredericks. This was on May 29, and the next was James E. Murdoch, with Ellen Tree as Pauline, then for the first time in her career. This was June 15, 1838. The next to play it there was Edmon S. Connor, July 9, 1838, his first appearance at that house. No one ever played it there for two weeks, or for even five consecutive nights. W. B. Wood first played Claude June 2, 1838, at the Chestnut Street Theatre, Philadelphia, that being the first production in that city of The Lady of Lyons, who was Mrs. Alexina Fisher Baker. George Jones first played it at the National Theatre, May 16, 1838, that being its first in Boston, and the Pauline being his wife. The next one after Jones to play it was Nathaniel H. Bannister, May 18, at the Pittsburg Theatre, the Pauline being the lady who died as Mrs. Joseph Proctor. F. C. Weymss, then manager of that house, lived and died in the belief that that was the first performance of The Lady of Lyons in America. Of subsequent Claudes it is not needful to speak.

Canning-Cavendish.

Ada Cavendish does not go out under Matt Canning's management, all the arrangements to that end having fallen through. Miss Cavendish claims that Mr. Canning has acted dishonorably and dishonestly with her, and that his failure to keep his part of the engagement throws her and all the company into a most embarrassing position at the very outset of the regular season. Miss Cavendish has been very unlucky thus far. It may be remembered that Fanny Janauschek, in conversation with a MIRROR reporter some time since, spoke as follows of Canning:

"We have lost money through the dishonesty of our manager, Matt Canning. The facts of the case are these: We have been swindled openly and by the wholesale; $9,000 is not too high to set the amount which we can prove has been taken from us. I would not make this statement were it not in my powor to corroborate it. In Chicago $160 was over charged for expenses. In Galveston the same amount again. In Syracuse the manager's books showed a loss, while I have since found that there was sufficient received to more than cover our expenses. These are but a few instances out of many. I will show you, when we return to the house, papers that will verify my accusation. It is very disagreeable, is it not, sir," inquired Mme. Janauschek, "to have such things come to pass? It is sure to create more or less scandal, and directly injure the parties connected with it, and tends to lower the standard of respect for the whole dramatic profession."

—The organ of Josh Hart declared Louis Vider's play, which Maggie Mitchell did in California, last year, would be a great success, and the poor play lived three nights. The same authority maintained that Woolfert's Roost was a popular triumph. Those who have been accustomed to depend on the organ for news deserve better treatment.

—Haidee Heller has returned from Europe.

FALL OPENINGS.

"Narcisse" at the Standard.

Manager Henderson's pretty, bijou Standard has seldom presented a brighter or more cheerful appearance than it did last night (Wednesday), when it was thrown open for the season with a sumptuous spectacular revival of the play of Narcisse. It was the occasion of the appearance, jointly, of Mr. and Mrs. Bandmann and of the twenty English actors and actresses of whom the daily papers have been speaking in terms of marked precautionary and preparatary praise.

The play of Narcisse is, so to speak, a sort of Hamlet on wheels. It revolves around the intrigues of a licentious Court and the railery of a moody philosopher, and it is garnished with pretty stage effects. Judged as a play, it is a bore, for it appeals to feelings and sentiments which, if they exist at all, find favor only with the most lacrymose cynics, perverse dotards or complaisant fools. But as given at the Standard, Narcisse is a very enjoyable work, for the gloom of the story is fitly relieved by the glamour of some really theatrical effects, and the acting is made subordinate to the mechanism of the stage.

The mounting of Narcisse at the Standard reflects the highest credit on the management. Not only are all the costumes new and bright but everything on the stage is tastefully chosen. The interpolated ballet in the third act, danced by apt and well trained children, is very charming in its way and evoked last night a very hearty and spontaneous response. The manipulation of the lights in this scene is very pretty. Throughout the play rare taste in the mechanical department was chosen, and the success which the revival will attain will be due chiefly to this cause.

Mr. Bandmann, who plays Narcisse, has improved considerably since last seen in this city. He has gained in intensity, comprehension and picturesqueness, and few would recognize in Narcisse the actor who, some years ago, made the seats quake and the dust fly in the old Stadt Theater as Shylock. Mrs. Bandmann is a pleasing actress and a charming woman. Time has not dealt very leniently with her but he has not extinguished her talents or lessenen the influence of a sympathetic method. She personated Doris Quinault. Of the English actors whom Mr. Bandmann has imported, it may be said that they are no better than scores of actors we have here—and no worse. They played their respective parts discreetly, which is all the manager expected of them, and a good deal more than the public had reason to anticipate and hope. Gerald Eyre, the Choiseul, is about the best. He played the character understandingly and with considerable force. Leonard Outram quite distinguished himself by a really clever scene as Diderot, in the first act, and Henry Aveling was fair as Du Barri. Percy Lyndall, as Silhouette, was weak and jerky; Philip Beck, as Saint Lambert, was oppressed with a bad part; Bella Murdoch, the Pompadour, does not look the character of the King's mistress, and she can not play it. She seemed to be destitute of dramatic strength, and her playing is colorless. It needs a large, fine looking woman, and one whose grasp of a character is not weakened by lack of voice, poverty of carriage, or barrenness of rudimentary stage resource. Messrs. Denham, Gofton, Barfoot and Lobbett, and Miss Charlotte Adams acquitted themselves satisfactorily. The reception accorded the minor artists was uniformly kind and genial. Nor was Mr. Bandmann forgotten.

The real triumph of the evening is due to Ion Pedicaris, to whose taste and judgment the excellence of the mounting is due. We do not care to predict anything on the success or failure of Narcisse with the public, but the fact remains that everything to make it attractive has been done.

Last night's house was a good one, in point of numbers, and a notable one in its component members. It included many men prominent in the profession and in newspapers; a number of well-known actresses, a sprinkling of local characters. The least prominent person in the building was the prompter who, thanks to the thorough rehearsals had nothing to say—even on a first night.

"Rescued" at Booth's.

It does not lie within the power of any man or any manager to do more for the success of a new play than Mr. Boucicault has done for Rescued at Booth's. Everything which time, taste, judgment, industry and lavish outlay could do has been done. The theatre itself is a very bijou of decorative excellence. A cheerful and brilliant auditorium has been wrought from the dingy old interior, and fresh paint and new upholstery have completely transformed the house. The stage has been made more serviceable, the boxes are brightly lighted, and a beautiful piece of artistic work, "La Comedie Humaine," adorns the proscenium. The orchestra occupies a position sunk from the stage. The house has been newly carpeted, and in other particulars improved.

Mr. Boucicault has already vindicated his right and title to the position of the foremost dramatist of our age. The author of the greatest modern comedy, of the most powerful historical melodrama, the creator of the new dispensation of Irish plays, the crafty framer of the best sensations, and most tireless and prolific contributor to the literature of the Stage—Mr. Boucicault's position admits of no dispute. But he has had his failures like other men, and Rescued is one of them.

The play is an episodical narrative in four acts and ten scenes. It deals with the distresses of a gambling Earl and his gamboling daughter, the material prosperity of a railroad engineer, and the machinations of a putative Russian count—of no account whatever.

Judged as a literary work, it is open to very few objections; judged as a drama, its merits far outweigh its faults. The characters are clear-cut and well chosen, the dialogue is choice, the plot strong, the moral trite. Very few of the sensation pieces presented to the public during late years possess near so much force, interest and coherence as does Rescued.

But the abstract merit of a play, and the degree of popularity it may attain, are two very different things. Mr. Boucicault has in his own experience seen some of his best works neglected, and his poorest ones received with popular acclaim. He has catered to a public so peculiarly fickle, that what would please them at one time they would afterward turn from in ill-concealed disgust. Knowing this, he has done all that ever can be done—sought to deserve success and immediately achieve it.

The weakness of Rescued lies in the fact that it strikes the public inopportunely. The "sensation drama" has held for ten years a mischievous ascendancy on the local stage, but its time has passed—for the present. The drama of swing-bridges, fire-escapes, railroad collisions, steamboat explosions and wharf-rats is gone. It will return some day, and he who can pitch his hero from the loftiest bridge, or immerse his heroine in deepest mire, will be thought for the hour the cleverest of dramatists. In the meanwhile, however, the mood of the public tends another way, and no amount of ingenuity on the part of Mr. Boucicault can change it. Precisely what the public does want we do not say, but that the drama of the swing-bridge does not attract it is quite clear. Mr. Boucicault has written in his time many lines of the purest and tenderest pathos, but we doubt if there can be found anywhere in his writings anything more unspeakably moving and sympathetic than the character of Midge. She has a noble scene in the third act, where she defends her brother's memory, and one which, if properly played, would melt an audience to tears. It is not Mr. Boucicault's fault (though it is obviously his loss) that the role has fallen into the hands of a pert and saucy tyro, Ada Gilman, whose ignorance and incapacity combine to rob the scene of its force and power, and make it go for nothing with the audience. In the hands of a good actress this role might have carried the piece.

The merits of Rescued are not such as can assure it any degree of material success in the present condition of the public taste. That it is well written will avail nothing with the lovers of the sensational, for they have favored the trashiest and most worthless drama of this sort in patent preference to those having any claim to literary excellence, sequence, sense or force. Indeed, the mind of the lover of the truly realistic is now marching on with Johnny Thompson in the provinces, and is strangely neglectful of any sincere attempt to endow sensation drama with inherent interest.

Rescued is fairly set at Booth's, with some new scenery.

The acting by the company about fulfills the prediction made of it in THE MIRROR last week. Mr. Clayton, as we confidently anticipated he would, made a very pleasing impression by a frank, manly, earnest piece of acting as John Weatherby. Mr. Clayton's weakness lies in his face, which, from its contour, makes him deficient in facial expression. The strength of his acting lies in its sincerity, its perceptive power and its accuracy of form and outline. Miss Coghlan, as Sybil, played an intricate part remarkably well; Mr. Billings, an excellent actor, staggered through the role of a dotard roue, and Dominick Murray was a well nigh perfect Jerry Tarboy. Mr. Brougham plays a detective of the mildest and most complacent sort; Nellie Mortimer an English Mrs. Gilflory, Lizzie Kelsey a pert waitress, and Cecile Rush a blind woman, who makes up in intensity what she lacks in sight and clothes. Marie Prescott plays Jane Sadeye, a rather surly and obviously depraved tavern keeper, and played it as well as the possibilities of the part allowed. Miss Prescott seems to be a young woman of striking personal presence and of good dramatic talents, and the glimpse of her seen in Rescued tends to emphasize this belief. William Herbert makes very little of Waddicoff, and George DeVere very much of Mr. Manifold. George Clarke, attired in apparent imitation of Chandos Fulton off duty, plays Roskov the villian, and although it is difficult to ascertain from his speech whether he is an Englishman trying to talk Russian or a Russian trying to converse in English, he does the part very well. Whatever there is in it Mr. Clarke brings well to view. Agnes Elliot, Maude Stewart, Nellie Ransome, Virginia Clary, and Miss Barncoat play subordinate roles. The surprise of the performance is Rose Coghlan. The hit of the performance was made by John Daly, a bright lad, who replaced Pearl Eytinge as Dan.

Rescued drew together a crowded and notable house at its first performance on Thursnight. The attendance has since been fair, save on Saturday night, when the house was very good. With so pretty a theatre and so excellent a company Mr. Boucicault will not be long in presenting the third requisite to managerial success—a good popular attraction.

Sothern at the Park.

Sothern received a royal welcome on his appearance at the Park on Monday night, and Henry Abbey inaugurated his fourth regular season at this theatre under most brilliant auspices. The play of Brother Sam, though possessing no intrinsic merit whatever, does very well to introduce Mr. Sothern, and we think its selection as the inaugural attraction of his season a happy one. Brother Sam has not been seen in New York for seven years. It was then done at Wallack's for the first time in this city. The cast then and the cast now are as follows:

WALLACK'S—1872.

Brother Sam	E. A. Sothern
Mr. Rumbellow	John Gilbert
Mr. Trimbush	J. B. Polk
Alice	Rose Coghlan
Mrs. Trimbush	Effie Germon
Marie	Miss McCormack

PARK—1879.

Brother Sam	E. A. Sothern
Mr. Rumbellow	W. Blakely
Mr. Trimbush	Percy Compton
Alice	Julia Stewart
Mrs. Trimbush	Ida Lewis
Marie	Ada Whitman

Sothern's Brother Sam is a very diverting performance. The play is now encumbered by a plot, and the characters outside of Sam are mere "feeders." But they are well-chosen to set off the central figure to advantage, and to allow Sothern free scope for his abilities as an elegant farceur. The play was originally written by John Oxenford, but very little of it now remains. Sothern has constantly changed and improved it till it is now an excellent star piece.

His reception on Monday night, as already intimated, was exceedingly cordial. He seems to be in most excellent health, bright spirits, and fully prepared for a prosperous season's work. Before 8 o'clock the sign, "Standing-room only," had to be displayed at the threshold, which is pretty good evidence of Sothern's popularity as a player, and his strong hold on the favor of New York audiences.

The company he has with him is a very good one, and has been chosen with remarkable care. Julia Stewart (the original Maggie Macfarland in Engaged, at the London Haymarket) made her first appearance here as Alice. She is a young actress, conspicuously quick, painstaking and intelligent, and she will develop into a favorite. Her voice rather stands in the way of her entire success. It is weak and unsympathetic, and not at all full. Miss Stewart impresses one on her first appearance as an actress who thoroughly understands her business. She has an interesting stage presence, and is graceful in mien and tasteful in dress. W. Blakely, the "old man" of the organization, has made a hit. He plays Rumbellow with uncommon unction, making every point, and losing nothing of the character. He is an acquisition. Percy Compton (a son of the renowned comedian) seems to be well-suited for eccentric characters, but rather out of place as Trimbush, which belongs to a light comedian or walking gentleman. Ida Lewis cannot be commended on her performance of Mrs. Trimbush, for the reason that it is bad. Ada Whitman plays Marie (what's in a name?). Marie is the housemaid, and her duties—on the stage—are so slight that they offer Miss Whitman but scant opportunity to distinguish herself.

The Park has been newly painted and furnished; the changes in the character of the decorations seem guided by good taste, and there is every reason to hope and believe that Mr. Abbey will make the Park Theatre as bright in its record for 1879-80 as it has been in any previous year under his management.

"Paul and Virginia."

On Monday evening the Emma Abbott English Opera company produced at the Grand Opera House for the first time in New York, Victor Masse's opera, Paul and Virginia. The piece was greeted by a large audience, the West-side element of which, combined with a large circle of Miss Abbott's immediate friends, at times was moved to enthusiasm.

The opera is founded on St. Pierre's familiar love-tale, "Paul and Virginia." The action takes place on an island off the coast of Africa, about the middle of the last century. The argument is simple. Mme. De La Tour, Virginia's mother, and Margaret, the mother of Paul, because of a stigma that rested upon their names, had sought, some years before the time of the opening of the opera, a home and refuge in the tropical Isle of France. Here their two children had been reared together as brother and sister, and bore for one another a child-like and innocent love.

The first act opens with a scene between Mme. De La Tour and Margaret in front of the latter's cabin, in which they resolve that their children shall marry, and that in the meantimk Paul shall seek his fortune in the Indies. The arrival of a ship at a neighboring port is announced and they exit. A fierce thunderstorm arises, and Paul and Virginia, who have been rambling together, enter, holding over their heads a palm leaf to shield them from the storm. In a duo they recite their love for each other. As they sing, a fugitive slave, Meala, hunted by bloodhounds rushes in and implores protection of Paul and Virginia. They decide to return with the slave to the plantation of her master, and ask his forgiveness. This ends the first act.

The scene of the second act is the plantation of M. De St. Croix, a wealthy but cruel planter. The curtain rises on the slaves picking cotton in the noonday sun, and the tableau resembles a scene from Uncle Tom's Cabin. After a characteristic chorus by the blacks, and the customary conventional abuse by the cruel master, Meala appears, followed by her champions Paul and Virginia. The latter begs St. Croix to pardon the fugitive, and he, enraptured by the loveliness of the fair pleader's face, consents. The slaves sing the Bamboula song, and Meala, noting the covetous and amourous glances of the planter bestowed upon Virginia, warns them in a significant song of their danger, and they hasten away. A repetition of the Bamboula song and cocoanut dance by the chorus finishes the act.

A letter is received from a wealthy aunt of Mme. De La Tour, offering forgiveness to her niece for her past sin, and promising to make Virginia heiress to her immense fortune it she will at once leave the island and join her in France, where she (the grandaunt) is residing. Virginia is persuaded by her mother to conceal her love for Paul and prepare to depart, but when he reproaches her for leaving him, she regrets her decision and tells him she will remain at his side if he so wishes. While she sleeps alone on a couch, the commander of the ship, who bears royal orders to take her at once to France with him, enters and tells her she must depart. She faints and is carried unconscious on board the ship without seeing Paul.

The last act finds Paul wandering disconsolate upon the shore. In a vision he perceives Virginia in a rich Parisian salon, surrounded by admirers, among others St. Croix, the planter, who has followed her to Paris for the purpose of prosecuting his suit. She rejects his offer of marriage, and the enraged grandaunt bids her return to her island home. This vision delights Paul, for he now knows she is returning to him. Domingo, a faithful old slave, enters with the intelligence that the ship which has Virginia on board is in sight, but that a storm is rapidly approaching. The next scene shows the half submerged vessel with Virginia clinging to the deck. There is an explosion and she is thrown into the water. The waves cast her up at the feet of the distracted Paul, and the curtain falls on the lover frantically endeavoring to restore his beloved to life.

The music, while often exhibiting beauty and originality, is not destined to become popular. Two or three numbers, particularly the love duo, "By the Air that I Breathe," and the Bird Song, are the best specimens of the author's style.

The chief interest of course centered in Emma Abbott, and while her reception was most gratifying, the indiscriminate applause of her many friends did not remove the fact that as an opera singer she is not a pronounced success, and in the role of Virginia she was not only overweighted but narrowly escaped a veritable failure. To begin with, her voice has little power, and it was painfully evident that she was obliged to exert herself to the utmost in order to fill the large auditorium of the Grand Opera House, and at times her singing was entirely drowned by the small and inefficient orchestra. At the end of the third act she was the recipient of a large number of floral offerings from her friends. Her execution of the Bird Song, with its arpeggois, scales and trills, was poorly done. Her acting generally was expressive and effective. Mr. Castle as Paul was thoroughly bad; not only was he in poor voice, but often his singing was disagreeably flat. Mrs. Seguin as the slave Meala achieved an artistic success, and received the first encore of the evening; her rich, contralto voice being heard to great advantage. Mr. Stoddard as St. Croix was stilted, cold, and was obliged to rely for his words too often on the prompter. The announcement in the programme that he is "the best baritone in the United States," was a matter of news to the audience. Mr. Ryse, as Dommgo the Slave acted well, but sang out of tune.

The orchestra was small, and played with utter disregard as to whether it was in accord or not with the singers. The chorus was large and well drilled.

The management did everything for the opera in the way of mounting, etc., the last scene, depicting the wreck of a vessel, being particularly realistic.

A libretto for sale in the lobby and by boys in the theatre, as "the only correct and authorized version," utterly differed from the opera as sung by the company, and should be written down as a bare fraud and imposition.

Opening of the Olympic.

On Monday evening the Olympic was opened for the season, under the management of Ferdinand W. Hofele, with a California drama, entitled Mitt. The piece was originally produced under the name of The Sleuth Robbers, and R. H. Cox's name appeared as the author. The drama did not meet with success, and it was taken to Elliot Dawn for revisal. He altered the plot considerably, re-wrote the greater part of the dialogue, and made the piece generally presentable.

Mitt opens with a bar-room scene in the inn that is the home of Mitt, who has been adopted by the proprietress. Mitt, the heroine, is a hoydenish maiden, the pet of the miners, and known throughout the Gulch for her innocent pranks and mischief. Ned Wilton, a young miner, who comes from the East, and possesses culture and beauty, and had been successful in working his claim. He has taken an interest in the girl, and endeavors to improve and teach her. There is a villain, one Luke Martin, the leader of a gang of robbers, who cherished for his own reasons a hatred toward Milton. The first act closes with Milton protecting an old man called The Hermit, from the attack of a number of miners, headed by Martin. Wilton is engaged to a Miss Alice Mahn, Mitt's detestation, who is an adventuress and the cat's-paw of Martin. How Wilton discovers her to have been guilty of infaticide and casts her off, how he discovers his lost father in the person of the mysterious Hermit, and how by Mitt's aid the robbers are vanquished and overcome, their leader killed, and how Mitt finds her love for Wilton is returned, is all clumsily elaborated and worked out during the action of the play.

Some of the incidents and situations are novel, but the chief merit of the drama is not in the plot but its treatment.

The dialogue is crisp and epigramatic, abounding in rich thought and noble sentiment, practically expressed. It is to be regretted that such really good writing should have been wasted on so rude a theme. These gleams of brightness relieve the monotony of certain draggy spots in the action.

Jennie Yeamans, as the Mitt, was piquant and vivacious, and the want of natural ability to cope with the pathos in her part, was in a measure made up for by her charming deleneation of the lighter and girlish passages. Opportunity is seized—perhaps too often—to introduce some of Miss Yeaman's song-and-dance specialities, which meet with favor from the gallery. J. W. Summers, as Ned Milton was manly in appearance, but he seemed over-weighted and did not act with proper force or earnestness. Louis Mestayer, as Billey the negro was excellent, and F. W. Meredock as a whole souled Irishman provoked considerable merriment. Miss Adell played Alice Malonn beatifully, and Chas. Foster, as the Hermit was good, though rather given to rant. The remainder of the cast was fair. The drama was preceeded by the farce, Tha Tony Widow.

The mounting was better than ordinary, and Manager Hofele may congratulate himself on the brilliant opening of his Broadway Theatre. The first night house was large and enthusiastic.

New York Amusements.

The local theatres are well patronized this week. The Magic Slipper at Haverly's and Sothern at the Park are doing the best. Emma Abbott produced Paul and Virginia at the Grand Opera House on Monday to a great crowd. Rescued is doing fairly at Booth's, and Raymond's Roost hardly that at Wallack's. Enchantment, at Niblo's is a novelty. The Olympic, with Mitt, has opened well. Last night (Wednesday), the Standard came into line with Bandmann. Aimee has been giving some excellent farewell performances at the Fifth Avenue. On Monday Paola-Marie and Capoul appear in Fille de Mme. Angot. On Monday week the Union Square will open with My Partner. During the same week Mr. Daly will throw open the doors of his new theatre on Broadway, and by Christmas Steele Mackaye will have stopped engaging companies and got seriously to work.

There is a rumor that The Two Orphans is to be done at Booth's. It does not seem authorized, however.

Haverly's Enterprises.

The Colville Folly troupe is in the last week of its engagement at Haverly's, to continued good business. It goes hence to the Walnut, Philadelphia. At Haverly's Theatre, Chicago, Tony Pastor opened on Monday to a crowded house. Haverly's Juvenile company are this week in Montreal, Canada; Haverly's Church Choir company are at the Olympic, St. Louis, the Mastodon Minstrels continue at the Bush Street Theatre, California; Haverly's Colored Georgia Minstrels are this week in Baltimore, Maryland. On Monday next they inaugurate a season of twelve nights and two matinees at the Academy of Music, Philadelphia. Haverly's luck and Haverly's pluck seem this season to be almost identical terms.

—Albaugh's National Theatre, Washington, opened on Monday night with Herrmann. The complete list of attractions booked is as follows: John McCullough, Lawrence Barrett, E. A. Sothern, Strakosch Italian Opera company, Maggie Mitchell, Union Square Theatre company, Mr. and Mrs. Florence, Rice's Surprise Party, Fanny Davenport, Ada Cadendish, A. McKee Rankin, Robson and Crane, Mary Anderson, Kate Claxton, Lotta, Abbott English Opera company, The Tourists, Adah Richmond, Oliver Doud Byron, Frank I. Frayne, Abbey's Park Theatre company, Robert Fraser and the Foys, Joseph Murphy, Milton Nobles and J. K. Emmet.

—The Frayne-Tiffany combination will consist of the follwing people next season: Frank I. Frayne, Annie Ward Tiffany, Simcoe Lee, H. C. Strong, Percy Garnett, A. R. Brooks, Charles Eldridge, Fred W. Knight, Robert H. Hayes, Edward Tuttle, Ida Forrest, Tillie Shields, Helen Drew and Rosanna. Dave Peyser will be general agent and Charles A. Wing, manager. Season commences at the Novelty Theatre, Williamsburg, Sept. 22.

—E. E. Zimmerman has left for St. Louis to manage Pope's new theatre.

PUBLISHER'S DEPARTMENT.

Adele Belgarde.

Miss Adele Belgarde, whose picture adorns the first page of this week's MIRROR, is a young actress who—with the one possible exception of Mary Anderson—has made more headway as an actress in a briefer time than any player on the American stage.

Conceiving about twelve months ago a desire to enter the profession, she placed herself under the teaching of Miss Emelie Leicester, one of the few really competent and trustworthy teachers of trustworthy methods in our midst. Under her direction Miss Belgarde studied very diligently, and in April last had sufficiently progressed to be able to appear. She made her debut as Romeo in Newark, and scored a distinct success. This performance served not only to display her natural gifts as an actress, but also to reveal her faults; and with prompt and praiseworthy zeal, she began correcting them. Soon afterward she concluded to enter upon a brief starring tour in some cities outside of New York, in order to obtain a modest hearing before her metropolitan debut. She engaged a very excellent company and played a round of the most trying parts. Her efforts were everywhere loudly commended, and it was soon evident that the stage had gained a most desirable acquisition in the young girl, whose efforts have been guided with such rare professional taste, and such consummate business skill. At the conclusion of her starring tour Miss Belgarde resumed her studies, and it was not till J. H. Haverly offered her an engagement that she felt tempted or encouraged to appear in the metropolis.

She did so on Aug. 18, opening as Rosalind, followed by Julia and Parthenia. Her appearance was from every point of view a triumph, and the press, with singular and gratifying unanimity, endorsed the young actress. Her impersonations were the theme of praise. To the astonishment of a great many she attracted audiences simply marvellous for that time of the year, and when, on Saturday, the 23d, she concluded her stay, the more intelligent and enthusiastic theatre-goers congratulated themselves on having made the acquaintance, professionally, of a lady of such excellent gifts.

Miss Belgarde is in appearance a pretty brunette. She has a slight, girlish figure, a sweet voice and has plenty of animation. She displays wonderful intelligence for a girl of seventeen, and has but few faults for so young a beginner. The two characteristics of her acting are grace and feeling. She is very sympathetic, and will excel, we think, in parts wherein pathos is an element. Her comedy playing is weak. In a role like Parthenia or Ingomar, for instance, she is at her best. She plays parts of it exquisitely. She has now but one superior in that character on the American stage, and with time and opportunity may some day become the best We know that this is strong praise, but we do not qualify it. As Rosalind, Miss Belgarde is very charming, and her Julia in The Hunchback is a symmetrical and well considered piece of artistic work.

Miss Belgarde has all the predispositions to success. She is plucky, is tireless in study and has a quick perception of her own merits and deficiencies. More than this, she is tractible.

She will begin her starring tour early in October, fortified with success both in New York and in the provinces, and, possessed of an ample repertoire and the capacity and disposition to succeed. Miss Belgarde has received very flattering notices from the press everywhere to reproduce the merest faction of which, however, we have not the space. They are all to the same effect.

The Buffalo Courier, an excellent critical authority, saiu, in alluding to Miss Belgarde's performances in that city: Adele Belgarde concluded her interesting engagement at the Academy of Music last evening, and leaves behind her a goodly number of warm admirers, who will watch her progress in her profession with unqualified pleasure. The play was Hamlet, with Miss Belgarde in the title role—a bold undertaking for a miss of seventeen. The young actress readily convinced her audience that she had not been moved to play the part by any undue egotism, but that, on the contrary, she was led to identity herself with it by an enthusiastic admiration for its beauties and an exquisite sympathy with it. She had made a careful and intelligent study of the role, and her portraiture was a marvel, her youth and dramatic experience considered. In the performance she resembles Edwin Booth in a remarkable degree, and might well be taken for a sister of the great tragedian. Like him, she is extremely picturesque in pose and action, and like him, too, she is more impetuous at times than she ought to be. Some of her lines are given with a severity peculiar to Mr. Booth, and in many other ways does she remind one of the most popular interpreter of Hamlet known to the American stage. Her impersonation was the very best we have seen attempted by a lady, and there are not many gentlemen who could eclipse her in the part. Her reading was in the main very delightful for its clearness and accuracy, and in action she was exceedingly graceful and expressive. Some of her bits of business were positively refreshing, so deftly and easily were they done; and her performance, as a whole, was eminently intelligent and effective, although, of course, she has not attained to a complete mastery of the role. Her Hamlet was primarily interesting to us as indicating intellectual clearness and comprehensiveness; dramatic ability to deal with the strong and the subtle of the character, and a natural sympathy with that which is artistic. It proved that the young lady has genius of a high order, which is sure to win her success; but a genius which finds its best expression in feminine roles. As Julia in The Hunchback she acquitted herself in such a manner as to win the warm approval of the more discriminating of her audience as well as of those who only care to be pleased, regardless of the method. The same high order of intelligence which was revealed in her Rosalind declared itself unmistakably in her Julia, and much of her work was charmingly artistic. In assuming this role she has taken upon herself one of the most serious of dramatic responsibilities, and to have met its requirements even creditably would be glory enough for a lady of seventeen; but she did better than this—she presented her character as a whole with admirable skill and excellent effect. Her Julia was not a finished performance—it could not be in the very nature of things; but while it was incomplete in the work of elaboration there was nothing amateurish about it, and it was at once picturesque, symmetrical and exceedingly interesting. The romantic interest was nicely sustained, and the performance was not seriously marred at any time by staginess or pedantry. A remarkable feature of Miss Belgarde's Julia was the graceful and easy way by which she approached her climaxes; and when we speak of it as remarkable we have reference to a forbearance and dramatic wisdom rarely discoverable in actresses of her age. Her voice in the lower register is rich, musical and flexible; in the higher clear and penetrating rather than powerful; in action she is graceful. Miss Belgarde was beautiful as Julia, and her costuming was rich, elegant and appropriate. The young actress was warmly applauded through her performance, and was enthusiastically called before the curtain at the close of the fourth act.

"Buttons" to Come Off in Philadelphia.

Tracy Titus has closed with an offer from Mrs. John Drew for the production of the new opera-bouffe, Buttons, at the Arch Street Theatre, Philadelphia, Sept. 22. The interest excited in Buttons by the publication of our first article, describing the nature of this burlesque of society at the political capital of the nation, has grown wonderfully. Our exchanges are full of it, and managers show as much eagerness to secure it as they might if it were an old established charm, potent as an antidote to bad business. Everywhere the cry is "Button! Button! Who's got the button?" Even John Stetson, who hasn't a theatre to his name at present, from his force of enterprising habit, is reported to have telegraphed to Titus thus: "Boston will put the gilt on your Buttons. Put me down for a gross. I'll furnish the holes any time." To which Titus replied: "Not enough Buttons for the holes offered. Will send you a paper of Pins (Pinafores) to keep you together till Buttons can be supplied."

Both Johns—Ford and Albaugh—begged it for Washington, and Jack Haverly is said to have said: "Don't give it to either of them; wait till Congress assembles. I'll build a theatre on Pennsylvania avenue, call it the 'Buttonhole,' and will play Buttons in it till Grant is re-elected."

For the past month the opera has been carefully rehearsed by Signor Operti, and a fine wardrobe has been expressly made. New scenery will be prepared for the opening in Philadelphia, where the event is awaited with interest by the musical public, who are already predisposed to the new sensation, as reports of the beauty of its vocal and instrumental score have gained wide circulation.

The cast of Buttons at the Arch will be as follows:

Miss Columbia	Ella Montejo
Miss Ketchum	Addie Randall
Mrs. Judge Burroughs	Miss Maynard
Capt. Fred Barrackstaff	Wm. Fenton
Judge Burroughs	J. W. Rulofson
Col. Blatherskite	Oliver Wren
Sergeant Dash	H. Braga
Gen. Garrison	H. R. Archer
Chin Lan Pin	John E. Ince
Striped Tail	Ilion Daveau
Reporter	Harry Warren
Sambo	A. Operti

Signor Operti will be musical director. The story is developed in three acts—the scene being laid first in Washington, and then on the plains. Mr. Titus intends to produce the work with an extra number of chorus-singers, and a powerfully and carefully selected orchestra.

Rose Lisle's New Play.

Among the few artists now upon the American stage who posses, in addition to an attractive personality, talents equal to their ambition, to brighten and adorn dramatic art, Miss Rose Lisle may be safely classed as worthy of special mention. Without the adventitious aid of wealthy connections or a resort to the notoriety of newspaper paragraphing, she has won her present position in the profession by industry, study and an indomitable will to succeed. That she has succeeded, her present, as well as her past acceptance by the public is an ample proof, an assurance that her future will be one of credit to herself. and honor to the stage.

She is now to appear in a new play, written by herself, the central character of which she will personate, and which has been adapted especially for the display of her peculiar talents. This new play bears for title The Circus Rider, which even though it may be open to the charge of being common-place is nevertheless exceedingly suggestive of the freedom of the drama from the stereotyped construction of plot, incident and stale dialogue, which are the usual characteristics of star plays.

It deals with the natural events which may occur in every day life; it gradually rises in interest until the climex of the last act is reached, its emotional element is not strained, but attracts the sympathy of the audience by its purity. The comedy element is well handled and runs throughout the five acts. The action is rapid, the dialogue terse and positive, and every character in the cast possesses a marked individualtiy. The egotism too common on the stage to-day has been cast aside, and no character is weakened to fatten the star part. That this drama will be a success is a foregone conclusion and that from it, by her admirable portrayal of Zola, Miss Lisle will add hugely to her her reputation, and gain an artistic revelation worthy of the highest commendation may be regarded as a certainty.

A drama, with its leading characters, should be like a picture, with every light and shade carefully considered, and with a perspective and such regard for coloring, that the figures in the foreground, which form the motive of the composition, however prominent they may be, do not destroy the effect of the minor details, but make the whole work greater, more perfect, memorable to the eye and mind. As with such a picture, so it is with this drama which Miss Lisle has chosen for her tour the coming season. With all the accessories of elaborate scenic effect, and of a carefully selected company to fill the cast—among which may be found some of the best artists in the profession, and with herself and her varied talents, to which an additional charm is lent by her personal attractiveness and that magnetism of presence so essential but so rare—and with her energy and vitality we are sure that her progress will be one of triumph, both artistically and pecuniarily.

"O'Neil."

With the last appearance of Scanlon and Cronin upon the variety stage, there arises a natural feeling of curiosity as to their present intentions. No variety artists can take their place, and no representatives of their peculiar line of comedy have ever appeared upon legitimate boards; with these axioms in mind, the only consistent corollary is that their success is prematurely assured.

Aside from their individual excellencies and worth, they have been fortunate in procuring what appears to be a strong play. By strong we do not wish it to be understood that the drama is characterized by the old-time melodrama, which is a conventionality of Irish plays; far from it. O'Neil is essentially an emotional play—a comedy in its happy possession of all that has heretofore made Scanlon and Cronin popular—realism of the laughable and emotional in the direct story or action of the plot.

The first act is laid in New York, in the residence of Dennis O'Neil, and here the quarrel scene occurs which terminates in the estrangement of the O'Neils. In the second and third acts the climax is developed, and in the last, the stereotyped reconciliation occurs, which Mr. Clifford, like other authors, seems to consider necessary to a proper finale.

It is here that the wronged and wrongdoers shake hands over the iniquitous chasm, and in this respect the author falls to the questionable expedient of the old-time dramatist, who never seemed to consider a play finished until all had joined hands at the footlights. This may, however, please the audience. Mr. Fitzgerald, the manager, appears to have full confidence in the play; indeed, if its merits are commensurate with those of the actors, we predict for Scanlon and Cronin a brilliant success.

The record of these gentlemen stands entirely alone in the annals of the variety stage. The names of those who have risen from variety comedy to the ranks of the legitimate stage can be easily counted. Some of the most popular songs of the past and present, which have reverberated with a popular jingling in the public's ear, have originated with these artists. And in O'Neil, the music we have heard, which is cleverly introduced in the act depicting the home-life of the O'Neils, will, without doubt, prove as pleasing as anything they have yet written.

A French View of "Pinafore."

[From Le Temps, Paris.]

"The Vessel of Her Majesty, the Pinafore," is, we are informed, sung everywhere; the troupes of Christian minstrels, a pious opera corps, sing it; M. Charles Godfrey B. M. royal horse-Guards, founds marches upon it; never in a country of the English tongue have there been seen a like vogue and fury. The poem is slight, and the music far from original, but it pleases through a sort of poetical echo of popular songs, mingled with buffoonery somewhat coarse, somewhat heavy, and altogether unique. It is a satire on, or rather a picturesque tableau of the English navy, and the sailors, the little ship-boy, and a sort of old she-sutler amuse greatly the public, which sings everywhere "Farewell, my On," or, "I call myself the little battercap." Captain Corcoran is a drawing-room mariner who has never navigated, and who, when they speak to him of tempests or manœuvres, or even of a simple crackling of the sails or cordage, replies gayly: "I would like to see that; I have seen it. The Minister has named me a captain, but I know nothing at all about what a ship is."

THE VARIETY STAGE.

The Comique.

The Mulligan Guard Chowder is coining money for Harrigan and Hart. "Standing-room only" is displayed almost nightly, and reserved seats are always at a premium. Little change has been made in the bill. The artists who appear previous to the event of the evening introduce several new specialties, among which may be mentioned an original act by Tierney and Cronin, called The Hardback Family, which takes immensely; a new repertoire of songs by Jennie Morgan, who is fast becoming a valuable aid to the company; Edwin Barry, an established favorite, as a comic and motto singer, is very warmly greeted by those who have listened with pleasure to his rich, full voice; of John Wild, Billy Gray, John Shay, Harry Fisher, and the numerous experts of minstrelsy who have made the Comique famous of late, nothing remains to be said other than additional words of praise for the really artistic manner in which they render the parts intrusted to them. Dave Braham's new songs are heard, like their predecessors, wherever the small boy lingers—"The Little Widow Dunn" being the most popular. The entertainment offered is very effective in pleasing the thousands who visit the house weekly. The Chowder will remain as the attraction until further notice.

Volks Garden.

Business has been excellent at this popular house for the week. Under the management of William T. Gieselberg the Volks has steadily advanced to a prominent place among the variety theatres of this city. Williams and Sully introduce an original specialty, called Our Wedding Day; Marie Wilton is an excellent little vocalist; Grimaldi Zeltner, the young American clown, and John O. Hall, the popular comedian and pantomimist, appears in a taking comic trick pantomime, called Pit-i-Pat; Fanny Denham, a very clever vocalist, appears in conjunction with W. H. Rouse in farces and sketches; W. A. Huntley has secured the right to be called a classic banjoist; his execution is marvellous, and the harmony he produces with that much abused instrument challenges the most severe musical criticism; Irene Kearns, the petite song-and-dance artist; Andres Watrigant introduces his specialty act, entitled The Cyrstal Pyramid; Sam Norman is "at home" again, and will make it pleasant for everybody; Nellie Abbott, William C. Cameron, Minnie Clyde and Ed Turner are also on bill for the week. The whole concludes with the pantomime Pit-i-Pat, well rendered, and produced with everything complete in scenery, costumes, etc.

Harry Miner's.

The bill presented nightly is a good one, the artists engaged for the week being established favorites, and well known to the patrons of our variety theatres. The four St. Felix Sisters return and appear in song-and-dance; the Brothers Valjean, the wonderful jugglers, have proved a novelty at Harry Miner's, and are well received; the LeClair Sisters in their idea of a double song-and-dance; Mlle. Cerito in her specialty, The Dance of All Nations; William T. Dwyer, a comic and motto singer, possessing a good voice; Nellie Germon, serio-comic vocalist; John Carle, the famous banjoist; Fields and Leslie, the favorite Celtic artists; William West, a versatile specialist; the Courtland Sisters, Press Eldridge, Albert Duncan and his talking figures, Louis Robie and others, all appear in their specialties. The entertainment concludes with a comic nautical sketch, entitled The Wrecker's Oath.

Tony Pastor's.

The houses have been moderately well filled during the past week. The programme in its entirety was most favorably received, all of the artists being greeted with applause, and several heartily encored. The performance begins with a sketch called Object of Interest, creditably acted by Messrs. Howard, Allison, Nice, and Misses Willet and Percy; the Clipper Quartette were well received, particularly in their praiseworthy rendition of camp-meeting hymns; Charles Fostelle was very funny in a stump speech on Woman's Suffrage, and Sidney Burt carried off the honors of the evening in his original songs and dances; this artist is fast becoming a favorite, his business closely resembling that of Sol Smith Russell; Lou F. Howard appears to excellent advantage in a character recitation of The Tramp's Story, and Beula Merton, the lady cornetist, executes some difficult solos with much ease and brilliancy of tone. S. J. T. Pinafore has been shaken up and remodeled by some one who has evidently not lost entire interest in the "supreme effort." The cast remains about the same, and so does the acting—bad.

The London.

An unusually excellent company appears this week in every conceivable variety of stage business, and will necessarily provide an evening's entertainment equal both in quantity and quality to any in the city. The Four Planets, McDermott, Sheehan, Kennedy and Clark, all stars in their line, give a performance of songs, dances, Ethiopian acts, etc., as only the Four Planets can; Tillie Antonio, the dashing little change artist, introduces her specialty, Grimes' Cellar Door; Kelly and Weston in their act, Less Talk and More Music, perform solos on all the leading musical instruments in an excellent manner; the Peasleys, refined Irish sketch artists, are well received; Minnie Lee, the favorite vocalist, is here this week; Georgie Melnotte introduces many new songs with success; the great comedy four, the two Murphys, Shannon and Mack, may be seen to advantage in the afterpiece, called Murphy's Wedding, when they introduce their Irish and Dutch specialties; Lea, a lady song-and-dance artiste, with a good reputation, introduces novelties; the Rafferty Blues, in full uniform, perform their military evolutions in a very creditable manner.

The American.

The American Theatre presents a rare bill under the excellent management of Thomas Canary and Robert E. Day. Among the people at this house this week are: Jennie Hughes, Fields and Hanson, Howard and Hunter, Lizzie Daly, Healy, Saunders and Brassill, Redmond and Blake, Kitty Gardiner, Kate Montrose, Harry Clark, Kitty Whitland, and Hennessey Bros. The theatre has been rebuilt and redecorated. A new and commodius gallery has been added. The theatre has been crowded and is a success.

MUSINGS OF THE GAS-MAN.

Audiences.

The cool and courageous behavior of the large audience at Niblo's last Thursday night, when an alarm of fire was given, proves that the lesson taught by the Brooklyn Theatre disaster is not forgotten.

When a senseless idiot in the gallery shouted 'Fire!" the people did not stampede and crush the life out of one another in the aisles and lobbies. Not they.

They listened to the advice of Imre Kiralfy and the nautical Tooker, and did the most sensible thing they could do under the circumstances. They sat down.

But, while a New York audience is now tolerably well educated in this one respect, it is lamentably ignorant in one or two others.

Ignorant or careless, it is difficult to draw the line and say which.

The almost unanimous verdict of foreigners concerning the American public is that it is the most good-natured, easy-going, indulgent and impolite public in the world.

Impolite! There's the rub.

For example:—I went the other night to see the Colville troupe at Haverly's, and the boorishness—perhaps unconscious or unintended—of my neighbors entirely precluded any enjoyment of the piece.

In the first place, there sat in front of me a woman inclined to obesity, whose head was surmounted by an indescribable olla podrida of ribbon, cloth-flowers, and straw.

I believe this combination might be properly classified as a Marie Antoinette bonnet.

This wonderful and fearful head-covering might be of use in protecting the wearer from the fury of the elements, but it absolutely prevented me from gazing at more than two-thirds of the stage at a time.

The other third was intercepted by a variety of back hair and bonnet.

I tried the experiment a number of times of looking cross-eyed around the corner of this specimen of mastodon millinery.

The result, however, was not only eminently uncomfortable, but aggravatingly unsatisfactory.

Then there was a brigade of flashy young men, who between each act filed sideways through the row of seats, treading on people's toes, telescoping stiff hats placed under the opera chairs for safe-keeping, and generally disturbing everybody that remained.

After the curtain had risen on the following act, when I had just comfortably settled myself to watch the progress of the burlesque, the brigade re-entered, sidled into their respective seats, leaving the atmosphere heavily laden with the combined odors of flagroot, rye-and-rock, cloves, coffee, and cognac.

This manœuvre was repeated at every available opportunity.

There were many other nuisances on all sides. The man who perpetually drummed a tattoo with his feet in time with the orchestra, or audibly hummed a song in unison with the singer on the stage; the woman who had seen the piece before and acted the part of Rumour, telling her friend "what's coming next," and the young miss who munched caramels and talked continually about some other miss' dress and kindred subjects, totally irrelevant to the time and place.

Perhaps the paramount species of rudeness and selfishness was displayed by those who jumped into their overcoats and bolted for the door several minutes before the curtain was down on the last act.

Inexpressibly boorish not only to those who remained in the auditorium in a state of quiescence, but to the actors and actresses on the stage.

The spectacle of a general departure before the end of the piece can hardly be pleasant, much less flattering to a player.

These breaches of common etiquette—"the hall marks of a gentleman," as my Lord Chesterfield was wont to say—will probably continue till the advent of the millenium—the day when managers will fulfill their promises, actors will have engagements from January till December; the day when advertisers will pay six months in advance; when the wolf and the lamb—the editors of rival dramatic papers—shall drink and feast together; and the Rialto will be a blooming actor's Paradise, flowing with beer and pretzels. Amen.

THE GAS-MAN.

Parisian Pickings.

Mme. Judic has been drawing very well at Aix-les-Baines, and is now in Dieppe.

The composer of the Cloches de Corneville is writing a comic opera for the London stage.

Lecocq is occupied with a new comic opera entitled Little Red Ridinghood, words by Meilhac and Halevy.

The Varieties opened Sept. 1, with Le Voyage en Suisse, a new vaudeville by Blum and Toche. One of the effects is the crossing of the stage by a sleeping-car.

A one-act drama, Marie Fouchet, based on an incident of the massacre of St. Bartholomew, and written by Gustavus Rivet, is about to be rehearsed at the Odeon.

Seguin, one of the successful candidates in the recent competitions of the Conservatoire, has been engaged as baritone for the Antwerp and Ghent Theatres.

Campbell, the baritone, who has Italianized his name into Campobello, is spoken of by papers here as the son of an English Lord Campbell, and is puffed greatly as a fine singer.

Guitry, the "jeune premier," or juvenile man of the Gymnase, has had an attachment placed by the the Government on a third of his salary on account of breaking his engagement with it. As a pupil of the Conservatoire he was bound to place his services entirely at the disposal of State theatres.

Thelsey Knosing, a contortionist from Leipsic, is creating a sensation at the Concert de l'Horloge, in the Champs Elysees. He twists his body entirely round at the waist, and keeping his chin on the stage, facing the audience, he makes his body move in every direction. His other feats are also wonderful.

The late hissing of the Marsellaise at Lyons has been attributed to disloyalty toward republicanism. A number of people at the concert were arrested, but they all said they had become tired of the air through constant repetition elsewhere, and were thoroughly bored by it. The disturbance unfortunately caused a duel, which resulted in the perforation of the lungs of Arnous Riviere, editor of the Progress de Lyon, by Collas de Chatel-Perron, a sub-lieutenant of the Hussars.

Mlles. Leslino and Hamann, the new debutantes at the Grand Opera, have appeared in The Huguenots, with better success than at first. The former lady is now singing peaceably with the Polish tenor, Nierzinski, formerly an object of her bitter hatred. She had a quarrel with him once at Marseilles, and he slapped her face behind the scenes. She went in a rage upon the stage and informed the audience of his act, while he at the same time appeared and spoke of an outrageous piece of abuse on her part as the cause. The swells in the dress-circle took the part of the lady. They applauded her and hissed the tenor. The laboring denizens of the pit, from ill-feeling toward the dress-circle, did precisely the contrary, and a general row ensued.

La Muette de Portice was to have been produced a few weeks ago, but was postponed in consequence of a quarrel between Lassalle, the baritone, and Manager Vaucorbeil. Lassalle arrived half an hour late at the rehearsal of last Saturday, and, as he had done so on several occasions, the company were offended, and, by joint agreement, left the theatre in a body. Vaucorbeil therefore fined him, at which Lassalle growled, and threatened to throw up his engagement. This proceeding would have subjected him to a forfeit of $46,000, according to previous agreement, but the sum was reduced to $10,000. He has not yet stated whether he will stand the loss or remain. He can be dispensed with, if necessary. Mozart's Idomenee is in consideration by the management, and may be produced before the Winter.

—W. D. Gemmill, manager of the Chestnut Street Theatre, Philadelphia, is the possessor of possibly the finest theatrical (private) library in America. His pleasant home on Wallace street, near Fairmount Park, is a perfect museum of dramatic curiosities, the collection being marked by that exquisite taste that has characterized the Chestnut under his management.

THE MIRROR FOR 1879-80.

Some News Dealers Throughout the Country from whom the Paper Can be Obtained.

Albany, N. Y.—Albany News Co., 512 Broadway; E. S., near 63½ N. Pearl street; E. S., near Union Depot; W. R. Prentice, 31 State street; Bernard Quinn, 498 Broadway.

Auburn, N. Y.—W. A. Wall, 4 State street.

Akron, O.—A. L. Dyke; W. G. Robinson.

Allentown, Pa.—Preston E. Kerr.

Aurora, Ill.—F. L. Thayer, P. O. news room.

Brooklyn, N. Y.—C. J. Devlin, Jay and Fulton; Parisen & Cohen, cor. Washington and Johnson street; Cleghorn's, cor. Court and Montague. Orr's, cor. Myrtle avenue and Washington streets.

Buffalo, N. Y.—T. C. Hawke, George Buckland, H. J. Raynor, Ernest Besser & Bro.

Bloomington, Ill.—C. E. Dalton; Ross & Co.

Baltimore, Md.—Baltimore News Co.; Crowley's news stand, cor. North and Baltimore streets.

Bridgeport, Conn.—Atlantic Hotel newsroom; Mrs. H. E. Winsor, Crescent Ave.; Bridgeport News Co., Main street.

Boston, Mass.—W. J. Splain, Parker House; Adams House news stand; International Hotel news stand; Young's Hotel news stand; American Hotel news stand; New England News Co.; W. H. Jeffrey, Cambridge Car Station.

Columbus, O.—A. H. Smythe, corner Broad and High streets; L. T. Collins, High street; Elliot Jones & Co., 6 Neil House Block; G. W. Gleason, 69 S. High street; Miss S. A. Crothers, 72 N. High street.

Chelsea, Mass.—Boynton's news depot

Cleveland, O.—Evans, Van Epps & Co., 259 Superior street; J. M. Harman, 325 Superior street; Malley Bros., 446 Superior street; Union News Co., Union Depot; Weddell House; C. C. Beardsley, 181½ Pearl street; Jonathan Oates, 88 Merchant street; C. L. Olmsted; Kennard House.

Chillicothe, O.—Gould & Kello's, Perkins & Co.'s, George Hanley.

Cincinnati, O.—J. R. Hawley, 164 Vine street; Alfred Warren, 319 Central Ave.; Perry & Morton, 162 Vine street; Cincinnati News Co., 175 Race street; Peter Thompson, 177 Vine street; news stand Grand Hotel, Gibson House, St. James House, Crawford House, Walnut Street House.

Chicago, Ill.—Western News Co., Randolph street; J. L. Sutherland, post-office news stand; M. W. Smith, 122 Dearborn street; Palmer House news stand, Fremont House news stand, Sherman House news stand; L. Van Osten, 300 State street; W. W. Miller, 102 E. Madison street; H. D. Chapin, 95 E. Madison street.

Detroit.—Kussell House news depot; D. S. Work, 148 Woodward avenuo; E. B. Smith & Co.; Swan's Post Office news stand and B. F. Trembly's.

Dayton, O.—Wolf Bros., Charles Anderton, George Wilson, J. H. Swift.

Elmira, N. Y.—Florence Sullivan, 113 Baldwin street.

Erie, Pa.—W. J. Sell, 708 State street; Isaac N. Stram, Ellsworth House Block; S. Sullivan, Park Opera House store.

Easton, Pa.—George Finley.

Gloucester, Mass.—Proctor Bros.

Grand Rapids, Mich.—George A. Hall.

Galveston, Texas.—J. D. Soyer, cor. Market and 22d street.

Hamilton, Ont.—Robinson Bros., 92 James street.

Harrisburg, Pa.—Bergner's book store.

Hartford, Conn.—Pond & Childs, Main street; John Webster, State street; G. W. Barrows & Co., Main street.

Halifax, N. S.—C. C. Morton, 145 Hollis street.

Indianapolis, Ind.—Joseph Smith, opposite Bates House; Andrew Wylie, 15 N. Penn Ave.; J. M. Paver, cor. Market and Penn.

Lancaster, Pa.—J. M. Westhaeffer, 129 N. Queen street; John Bare's Sons, 15 N. Queen street; L. M. Flynn, 42 W. King street.

Louisville, Ky.—Charles F. Dearing, 3d and Jefferson streets; W. Scott Glore, 4th and Market streets; Caperton & Cates, 4th and Green streets; Argus News Co., 5th and Jefferson; Willian Poutch, Courier-Journal Building.

Lockport, N. Y.—Van Dusen News Co.

Lynn, Mass.—S. A. Barton, Lawrence street.

Mahanoy City, Pa.—W. E. Sones, Mansion House.

Middletown, Conn.—E. R. Davis.

Manchester, N. H.—E. R. Coburn, Museum Building.

Milwaukee, Wis.—Des Forges & Co., 104 Wisconsin street; W. H. Lawrence, 88 Wisconsin street; J. S. Campbell, 144 Grand avenue.

Madison, Wis.—McConnell & Smith, Moseiy & Bros., Charles L. Willis, Park & Co.

Selma, Ala.—William Rothrock, W. G. Boyd.

Nashville, Tenn.—George W. Hutchinson, Billings Bros., S. F. Snowden, R. H. Singleton, W. S. Duckworth & Co.

Newark, N. J.—Newark News Co., 32 Commerce street; Rodney Chipp, 837 Broad street; P. F. Mulligan, 927 Broad street; Phil Linderman, 2 Commerce street.

New Haven, Ct.—The Downs News Co., Mitchell's news-room, T. H. Pease.

New Britain, Conn.—John A. Williams.

Ottawa, Can.—S. W. Barrows & Co.; R. St. Louis, P. O. news stand.

Owensboro, Ky.—Georgo and Walter Parish, Fredrica street.

Oneida, N. Y.—D. Chapin's news-room.

Pittsburg, Pa.—John W. Pittock, 66 Fifth avenue; W. W. Edgar, 77 Fifth avenue; Henry Miner, 32 Smithfield street.

Parkers, Pa.—McCrulhen & McComb, River avenue.

Philadelphia, Pa.—Continental Hotel, New street, Central News Co., Post-office news stand, Colonnade Hotel news stand.

Portland, Me.—Fessenden Bros., Geo. H. Marquis, 80 Exchange street.

Providence, R. I.—Rhode Island News Co., John Guinness.

Rochester, N. Y.—Williamson & Higbee, Powers Block; Jackson & Burleigh, Reynolds avenue; E. Darrow, 67 E. Main street.

Reading, Pa.—Ringle & Richards, 625 Penn street.

Richmond, Ind.—Pliff new stand

Richmond, Va.—L. L. Smith, 811 Broad street; C. F. Johnston, 918 Main street; Ellison & Yancey, 1114 Main street.

Rome, Ga.—C. W. Langworthy.

St. Louis, Mo.—St. Louis Book and News Co., 307 N. Fourth street; Gray, Baker & Co., 407 N. Fourth street; Willie Gray, 304 Olive street; Geo. A. Ireland, 517 Market street; Geo. A. Zeller, 18 S. Fifth street; Union Depot, Eleventh and Poplar streets; Lindell Hotel news stand; Laclede Hotel news stand; Mrs. Regan, 620 N. Fifth street; Planter's Hotel news stand.

Scranton, Pa.—Pryer & Thompson, 312 Lackawanna street.

Toledo, O.—Brown, Eagan & Co., Summit street; George B. Brown, Summit street; Louis Hoerr, Summit street; Platt & Hamnett, Monroe street.

Troy, N. Y.—Northern News Co.; S. F. Hoyt.

San Francisco.—San Francisco News Co.; F. Ziegler, corner Washington and Mont streets; F. Vaugh, 602 Montgomery street; Union News Co., corner Sansome and Washington streets; J. Stewart, 34 Market street; Levin & Son, 333 Bush street; Smith & Co., 225 Kearney street; S. McArdle, Palace Hotel; Atleson & McCowsky, corner Mont. and Market streets; Bell & Co., 639 Kearney street; Billings, Harbourne & Co., 5 Montgomery street; J. K. Cooper, 740 Market street; S. A. Edgerly, 205½ Montgomery street; J. B Colley, 31 Kearney street.

Salem, Mass.—Frank A. Radford.

St. Catharines.—B. W. Bixley, B. C. Fairfield, W. Huston.

Springfield, O.—Charles Shindler.

Utica, N. Y.—Doc. Stephens, Seneca street; E. M. Lowell, 56 Broadway; John J. Kearney's 48 Bleecker street; N. Hollister, Genesee street bridge.

Wilkesbarre, Pa.—Frank R. Spode.

Washington, D. C.—Brad H. Adams, Williard's Hotel news stand, Imperial Hotel news stand, Ebbitt House news stand, S. H. Gregory, 1107 H street. F. K. Fill & Co.'s bookstore; National Hotel news stand; St. James Hotel news stand; Metropolitan Hotel news stand.

Wheeling, W. Va.—C. H. Quimby, Market street; William Taylor, Market street.

Waterbury, Conn.—Hendricks, 59 Bank street.

DRAMATIC DIRECTORY.

This Directory is intended to serve as a guide, by which the whereabouts and addresses of Managers, Agents and Performers may be found. There is no charge for the insertion of names or for the changing of addresses. Names displayed in full-face type, one dollar per month. Parties giving their address at this office have their letters received here and forwarded. Notice should be sent immediately of any change of residence.

ALBAUGH, J. W., P. O. Box 92, Long Branch
ANDERSON, MARY, this office
ADRION, ROSE, this office
ALDRICH, LOUIS, 8 Seaver Place, Boston
Aiken, Frank E., 447 Myrtle Ave., B'klyn
ACKERMAN, IRENE, this office
Allen, Ethel, this office
Allen, W. L., National Theatre, Cincinnati
Abbey, Henry E., Park Theatre, N Y
Abbott, Emma, Westminster Hotel, N Y
Atwood, Chas., Union Sq. Theatre N Y
Adams, George H., Nat. Prtg Co., Chicago
Borden Nellis Knickerbocker Louisville Ky
Burnham Charles Pike Opera HouseCincinnati
Berger, Fred. G. this office
Baker Ben 864 Broadway
Appleton, Aaron, 863 Broadway, N Y
Byron, Oliver Doud, Atlanticville, N J
Barrett, Lawrence, Cohasset, Mass
Bangs, F. C., 1107 Spring Garden St., Phila
Barry, C. W., 667 Sixth Avenue N Y
Bowers, Mrs. D. P., Lake George, N Y
Buckley, E. J., 37 Tremont St., Boston
Bell Digby V. this office
BELL, LILIAN BROOKS, this office
Booth, Edwin, Cos Cob, Ct
Butler, Robert, 1 Patchin Place, N Y
Barrymore, Maurice, 118 North 9th St., Phila
BARRON, J. M., 347 Hollis St., Baltimore
Boucicault, Dion, Booth's Theatre, N Y
BELGARDE, ADELE, this office.
Bandmann, Daniel, Standard Theatre, N. Y.
Brooks, Joe, Opera House, Detroit, Mich
Brown, T. W., 1536 Ridge Ave., Harrisburg, Pa
Barnes, W. E., 854 Broadway, N Y
BATCHELDER, JOSIE, 36 E. 12th St., N Y
Branscombe Maude, N Y Aquarium
Blackmore D., 11 Garrick St., London
Claxton Kate, New Brunswick, N J
Chanfrau, Henrietta, 864 Broadway, N Y
Coghlan, Charles, Court Theatre, London.
Campbell, Bartley, 12 Union Sq., N Y
Clarke, Kit, Opera House, Holyoke, Mass
Callender Chas. 106 East 4th St,
Chanfrau Frank 864 Broadway
Cowper W. C. 326 W. 14th St.
Cavendish, Ada, this office
Colville Sam 12 Union Sq. N Y
Cary, Annie Louise, Portland, Me
Cole Sadie B. 12 Union Sq. N Y
Collier, J. W., Union Place Hotel,
Canning, Matt. Long Branch, N J
Crouse, Chas., 27 Tribune Building, Chicago
Carlisle G. 94 Bank St. N Y
Clarke, Geo., Lotos Club, N Y
Chapman, Harry, 12 Union Sq., N Y
CLARKE, LILLIAN CLEVES, Sturtevant Ho
Chase Florence, this office
Challis Edith, 2 Bury St, St. James, London
DACRE, A. C., Russell Club, London, Eng
DAVENPORT, FANNY, this office
Davidge William, Sr., 132 Pacific St., Brooklyn
Davidge William, Jr., 328 W. 32d St.
Davenport, G. C., this office.
Dickinson, Anna, 12 Union Sq., N Y
Davis Chas. L. 12 Union Sq. N Y
Davis Henry C. 5 E. Jefferson St. Louisville
DeVivo, D., Chickering Hall, N Y
D'Arcy Hugh A. 243 W. 14th St. N Y
Denier Tony Nat. Prtg Co. Chicago
Eytinge, Rose, Gillig's, London.
Evans, Frank, Union Place Hotel
Edouin, Willie, Park Theatre, Boston
Elsler Effie 12 Union Sq.
Elliani Mlle Lisetta, 6 West 16th St
Emmet, J. K., 14 Union Sq., N Y
Elliott, W. S., 220 E. 32d St., N Y
Eytinge, Pearl. 12 Union Sq., N Y
Edwards, John W., Nashville, Tenn
Frayne, Frank L., 12 Union Sq
Fryer, J. C., 350 E. 124th St., N Y
Fisher, Kate, P. O. Box 278, East N. Y., L I
Fitzgerald, W., 12 Union Sq
Florence, W. J., Fifth Avenue Hotel,
Fiske, Stephen, Lotos Club, N Y
Frohman Daniel 250 E. 78th St.
Frohman Gustave 250 E. 78th St.
Frohman Charles 250 E. 78th St.
Fort, Sam W., 12 Union Sq., N Y
Farrell Minnie this office
Field Kate, 449 Strand, London
GORDON, MARIE, Fifth Avenue Hotel, N Y
Goatcher, Phil W., Chestnut St. Theatre, Phil
GERSTMAN, LOUIS, Opera House, Selma, Ala
Grau, Maurice, 108 W 13th St., N Y
Goldthwaite Dora 149 E. 22d St. N Y
GARDINER, ED., 207 S Morgan St., Chicago
GOODWIN, N. C., Jr. Larchmont, N Y
GRIFFIN, HAMILTON, this office
Gotthold, E. M., 12 Union Sq., N Y
Griste, Charles, this office
Grover, Leonard, 12 Union Sq
GOSSIN, J. LESLIE, Windham, Greene Co., N Y
Gorman John this office
Granger Maude, this office
Holmes, Raymond, this office
HAYDEN, FRANK, 27 Holyoke St., Boston
HUGHES, JENNIE, 52 Bond St., N Y
HILL, J. M., Clark and Madison Sts., Chicago
Holman, Harriet, London, Ontario
Hess, C. D., 12 Union Sq., N Y
Henshew Thomas W. this office
Hart Josh 886 Broadway
Henderson Wm. Jr. Long Branch, N J
Hall Pauline, this office
Howard, May, Shelbysvills, Ind
Howard, Geo. W., 1066 Washington St., Boston
Henderson, Ettie, Long Branch, N J
Hickey J. M., 12 Union Sq.
Hickey, S. M., Union Sq. Hotel
Henderson, Wm., Standard Theatre, N Y
Houghton, Helen, 1729 N. 7th St., Phila
Howson John, 48 Brompton Road, S W London
Haverly J. H. Haverly's Theatre
Jack, Sam T., Union Place Hotel,
Jefferson, Jos., Hohokus, N J
Jefferson, Julia, 854 Broadway
Johnson, Martha Lafitte, 1729 Pine St., Phila
Joel, Alfred, 247 E. 13th St.
Jackson, Hart, Haverly's Theatre
Jeffrey, John B., Journal Prtg Co., Chicago
Jessop Geo. H. 1 Union Sq.
KENNEDY, H. C., 131 South 8th St., Phila
KENDALL, EDWARD, 154 Court St., Boston
Kiralfy, Imre, 125 Second Ave.,
Kidder E. E., 14 Union Sq.,
Kiralfy, Bolossy, Niblo's Garden
LEWIS, CATHERINE, this office
Lewis, Jeffreys Palace Hotel, San Francisco
LINGARD, W. H., 126 E. 37th St., N Y
Lingard, Dickie, Adams House, Boston
Lingard, Alice Dunning, this office
LEHNEN, PHILIP H., 12 Union Sq., N Y
LISLE, ROSE, 12 Union Sqare
Lennox, Walter, 2013 Summer St., Phila
Leonard, Mabel, 22 Washington St., Hoboken
Lingham, M. V., Union Place Hotel
Lacy, Harry, Sinclair House, N Y
LEE, JAMES E., Hoffman House, N Y
Lee Amy, this office
Lee Rosa, this office or Niblo's Garden
LAMAR, MARION, this office
Lyteil, W. H., 14 Union Sq., N Y
McCullough, John, 22 East 15th St., N Y
Mitchell Maggie, Box 97, Long Branch, N J
Marsh, Fanny, this office
Mortimer Gus, 12 Union Sq., N Y
MURRAY, GEO. W., Hamlin's Theatre, Chic
Maeder, Clara Fisher, 1927 Girard Ave., Phil
Maeder, Fred. G., 863 Broadway, N Y
McDonough, T. B., 14 Union Sq
Murphy, Jos., 14 Union Sq
Morrison Lewis, Baldwin's Theatre, San Fran
Maeder, Frank, 27 Tribune Building, Chicago
Morlacchi, Mlle., 613 N. 44th St., Phila
Morris, Clara, Riverdale, N Y
McCabe, J. H., 235 Kearney St., San Francisco
Mackay, F. F., 1452 N. 11th St., Phila
Melville, Emilie, Oakland, Cal
Meyer, Marcus, City Hall, San Francisco
Murray, Dommick, 854 Broadway, N Y
Mackaye, J. S., 23 Union Sq., city
McDonald, Geo. F., Montgomery, Ala.
Mishler, J. W., Academy of Music, Reading, Pa
McConnell, C. H., 119 Monroe Street, Chicago
Morrissey, James, 12 Union Sq., N Y
McAdow, Dudley. 12 Union Sq., N Y
Melville, Chas., 459 Broad St., Newark, N J
McKay, Andy, 12 Union Sq., N Y
Mortimer, Estelle, this office
Monk John A. National Prtng Co. Chicago
Merrill, Alfa this office
Marks P. A. Opera House Quincy Ill
Mayhew-Kate Baldwin's Theatre San Fran
Mayo Frank, Olympic Theatre, London
Mitchell W. C. this office
Meredith Harry, this office
Norton, John W., 14 Union Sq., N Y
Nobles, Milton, 88 Third Place, B'klyn, N Y
Nicholson, Paul F., 22 Union Sq., N Y
Norcross J. W. Jr., 6 West 16th St
Neilson, Adelaide, this office
Nunnemacher, Jacob, 12 Union Sq.,
Owens, John E., Towsontown, Maryland
Oates, Alice, this office
Ogden, J. E., 245 W. 21st N Y
OUTRAM, L. S., Lotos Club, N Y
Pomeroy, Louise, 65 Irving Place, N Y
Pope, Charles, Pope's Theatre, St. Louis
Palmer, A. M., Stamford, Ct
Pixley, Annie, Port Stanley, Ontario, Can
Parsloe, C. T., 218 W. 13th St., N Y
Pennoyer, A. S., 1736 Marshall St., Phila
Proctor, Agnes, Sinclair House, N Y
Phillips Gus 885 Broadway
Prescott Marie this office
Paddock, H. J., Box 97, Long Branch, N J
Pratt, Charles, 12 Union Sq., N Y
Perley Josephine, 10 Hotel Boylston, Boston
Pastor Tony, 585 Broadway
Pateman Bella, Adelphi Theatre London
Rogers, Genevieve, this office
Rogers, Katherine, Union Sq. Theatre, city
Raymond, John T., Wallack's Theatre
Robson, Stuart, Cohasset, Mass
Rankin, McKee, 14 Union Sq., N Y
Redpath, James, University Building, N Y
Rice, E. E., Park Theatre, Boston
Rowe, George F., Lotos Club
Rickaby, John, 37 W. 24th St., N Y
Redpath, D. C., 12 Union Sq., N Y
Reynolds J. P. Westminster Hotel
Rice Charles E., this office
Roberts, N. D., 12 Union Sq., N Y
Stetson, John, Alden St., Boston
Stetson, E. T., 854 Broadway, N Y
SAVILLE, J. G., Hoffman House, N Y
Speir, W. E., Greenville, S C
Steele, Dora Gordon, 37 West 51st St., N Y
Strakosch, Max, 16 W. 14th St., N Y
Sanford, Sam, 1122 Dickson St., Phila
Sherry, J. F., 2216 N. Front St., Phila
Sothern, E. A., Park Theatre
Stevens, John A., 12 Union Sq., N Y
Sheridan, W. E., 115 E. 14th St., N Y
Stanley, Ernest, 12 Union Sq., N Y
Stamwitz, Elizabeth Von, St. Denis Hotel, N Y
Smith, John P., Union Place Hotel, N Y
Smith, T. Slater, 1107 Spring Garden St., Phila
Salsbury, Nate, 27 Tribune Building, Chicago
Schultz, W. M., Easton, Pa
Stevens, R. E., 863 Broadway, N Y
Stanhope, G. W., 224 E. 19th St., N Y
Sellers, Harry, 12 Union Sq., N Y
Studley, J. B., 12 Union Sq., N Y
STEVENS, OGDEN, 243 W. 14th St., N Y
Stevens, R. D., 135 E. 122d St., N Y
Strickland, W. H., 12 Union Sq., N Y
Spiller, Robert, 14 Union Sq., N Y
Sinn Col. W. E. Park Theatre B'klyn
Schoffel John Union Square Hotel
Scott-Siddons, Mrs. 2 Lancaster Road, London
Tillotson W. W. Park Theatre Boston
Tilliotson J. K. Elmira N Y
Thayer, Charles, Parker House, Boston
THOMPSON, DENMAN, 12 Union Sq., N Y
Tayleure, C. W., 864 Broadway, N Y
Thompson, Charlotte, 864 Broadway, city
Tiffany, Annie Ward, Forrestville, Conn
Tettenborn, Lena, 219 W. 5th St., Cincinnati, O
Thomas, H. S., 135 E. 22d St., N Y
Thorne E. F. Tom's River N J
Talmage D. DeWitt, Westminister H'l, London
Titus Tracy 12 Union Sq.
Tooker Joseph H. Niblo's Garden
ULMER, LIZZIE MAY, this office
Villa, Sam B., Ridgewood, N J
Vandenhoff, Geo., 110 W. 43d St., N Y
Vaughn, Harry, this office
Wilmot, Emmie, Grand Opera House
Wolfson H. 12 Union Sq.
Ward Ada, care D. Blackmore, Garrick Cl L'don
Williams, Mrs. Barney, 41 E. 38th St., N Y
WOOD, N. S., this office
Watkins, Harry, this office
WEATHERSBY, ELIZA, Larchmont, N Y
Williams, Jesse, 12 Union Sq., N Y
Wing, Charles, 12 Union Sq., N Y
WARNER, JOHN E., 13 W. 9th St., N Y
WARDE, FRED. B., this office
Wilton, Ellie, Union Sq. Theatre
Wilkinson, Chas., Worcester, Mass
Wertheimber, Henri, 34 Union Sq
Wallace, Agnes, Ridgewood, N J
Wentworth, J., Gaiety Theatre, Boston
Wires, R. S., 12 Union Sq
Wilkinson, Lillie, Worcester, Mass
ZOE, Marie, Hempstead, L I
Zimmerman, Ed., 12 Union Sq
Zimmerman Fred, So. Broad St. Theatre Phila

Bloom Always Prepared,

With the opening of the season BLOOMS' establishment puts on a new activity. The Summer has been spent in making selections from the European markets. The finest European goods are a specialty at BLOOMS'. It would be impossible to give a minute description, as the designs are entirely new and have never been in the American market before. They have also on hand an infinite variety of goods of domestic make, including a complete line of their celebrated silk tights in all colors and combinations, either in fine or heavy grade.

NEW YORK AMUSEMENTS.

THE LONDON.

235 and 237 Bowery, opposite Prince st.

THEATRE OPEN ALL THE YEAR ROUND.

Artists wishing one or two weeks, please address as above. Artists of ability and reputation will do well to apply at once for dates.

THOMAS DONALDSON,
Manager.

VOLKS GARDEN.

199 and 201 Bowery, opposite Spring st.

THE LONDON MUSIC HALL OF AMERICA.

OPEN ALL THE YEAR ROUND.

MRS. PAUL FALK.....Proprietress.
WM. T. GIESELBERG.....Manager.
GEORGE T. SHAW.....Stage Manager.

Strictly first-class VARIETY talent in all branches. None others accepted after first night. Business must be sent in a few days in advance. All aerial artists must have a net.

HARRY MINER'S NEW THEATRE.

165 AND 167 BOWERY,

NEW YORK.

Artists please address

HARRY MINER
Sole Proprietor and Manager.

JOHN REYNOLD

LAGER BEER, WINE & LUNCH ROOM,

BILLIARDS.

THEATRICAL RESORT.

On Union Square, the Head-quarters of the Theatrical Fraternity in New Yor

12 UNION SQUARE,

NEW YORK AMUSEMENTS.

STANDARD THEATRE.
Broadway and 33th Street.
WILLIAM HENDERSON....Prop'r and Manager.

OPENING OF THE REGULAR SEASON.
Engagement of
THE BANDMANNS,
Supported by a new and Powerful Company.
The opening play will be Tom Taylor's
NARCISSE.

Narcisse.....Mr. Bandmann
Choiseul.....Gerald Eyre
Du Barri, Chancellor.....H. Aveling
Du Grammont.....L. Denham
Silhouette.....Percy Lyndall
De Holback.....E. S. Gofton
Dederot.....L. S. Outram
Grimm.....H. Barfoot
St. Lambert.....P. Beck
Barsac.....C. Lobbott
Mme. La Pompadour.....Miss Belle Murdoch
Mme. Bonfleur.....Miss. C. Adams
Mme. d'Epinay.....Miss M. Bennison
Collett.....Miss L. Moss
Doris Quinault.....Mrs. Bandmann

NEW SCENERY, NEW DRESSES, NEW FURNITURE, NEW PROPERTIES, NEW MUSIC. Performance to conclude with the charming Comedietta, adapted from the German by Mr. Bandmann, entitled
THE RADICAL CURE.
Admission, 25c., 50c., $1 and $1.50.
MATINEE EVERY SATURDAY, 1:30 P. M.

HAVERLY'S THEATRE.
Cor. 14th St. and Sixth Ave.
J. H. HAVERLY.....Proprietor and Manager.
Positively LAST WEEK of the celebrated
COLVILLE OPERA BURLESQUE COMPANY.
Last week of the eminent Cantatrice and Operatic Artiste
MISS EME ROSEAU,
and
40 ARTISTS. 40
Crowded houses have greeted this great company at every performance. Beautiful Music, Gorgeous Costumes, and Magnificent Scenery.
Musical Director.....Mr. Jesse Williams.

Last Matinee on Saturday.
Popular Prices—75, 50 and 25 cents.
Box-Office open from 8 A. M.

HAVERLY'S THEATRE.
Cor. 14th St. & Sixth Ave.,
J. H. HAVERLY.....Proprietor and Manager

First appearance in New York of the
CRITERION COMEDY COMPANY.
J. GOSCHE.....Manager
F. F. MACKAY,
Sole Director and Manager of the Stage Dept.

Mr. HAVERLY takes pleasure in announcing the appearance in New York of the
CRITERION COMEDY COMPANY,
which was organized last season for the purpose of presenting old and new plays in the most artistic manner, and with a view to perfect ensemble and details.

MONDAY EVENING, SEPT. 15, AT 8.
OPENING NIGHT.
First time on the American Stage of
OUR DAUGHTERS,
A comedy in four acts, from the German of L'Arronge, with an EXCELLENT DISTRIBUTION OF CHARACTERS, including the entire strength of the company.
The incidental music, including a "Cradle Song" and "Club Chorus," has been expressly composed by Mr. FERDINAND DULCKEN.
Entirely new and brilliant scenery by T. S. PLAISTED.
The sale of seats will commence on THURSDAY, Sept. 11, at the Box-office of Haverly's Theatre.

BOOTH'S THEATRE.
The new play by Dion Boucicault,
RESCUED;
Or, A GIRL'S ROMANCE.
John Clayton, Rose Coghlan, Dominick Murray, George Clarke, John Brougham, Ada Gilman, Cecile Rush, W. Herbert, G. Devere, H. Billings.
MOUNT AUDLEY.
THE NEWSBOYS' CLUB.
The Swing Bridge over Burley Gap.
Box-Office open all day. Seats secured by post or wire.

ABBEY'S PARK THEATRE.
Broadway and 22d Street.
Lessee and Manager....Mr. HENRY E. ABBEY.

OPENING of the FOURTH REGULAR SEASON
MONDAY EVENING, SEPTEMBER 8.
Engagement of
SOTHERN SOTHERN SOTHERN
Supported by his own Comedy Company,
In his original conception,
DUNDREARY'S BROTHER
S—A—M

BOX OFFICE NOW OPEN.
N. B.—No ticket speculating will be allowed in front of the theatre, tickets being on sale only at the box-office, the principal hotels, Rullman's, McBride's, and the American District Telegraph Company.

NIBLO'S GARDEN.

GREAT SUCCESS OF
KIRALFY BROTHERS'
NEW GRAND SPECTACLE OF
ENCHANTMENT.

THEATRE COMIQUE. 514 Broadway.
HARRIGAN & HART.....Proprietors.
JOHN E. CANNON.....Manager.
Every Evening and Wednesday and Saturday Matinee.
FIRST MONTH OF THE
MULLIGAN GUARD CHOWDER.
THE LITTLE WIDOW DUNN.
OH, GIRLY, GIRLY.
THE SKIDS ARE OUT TO-DAY.
Music by our Great Composer,
Mr. DAVE BRAHAM.
POPULAR PRICES—Dress Circle, only 35c; Gallery, 15c; Orchestra Chairs, 75c; Parquette, 50c; Private Boxes, $6 and $4.

HOFELE'S OLYMPIC THEATRE.
F. W. HOFELE.....Manager.
THIS WEEK.
MISS JENNIE YEAMANS and MR. J. W. SUMMERS,
and a powerful company, in R. H. Cox's realistic drama, entitled MITT.
Matinees Wednesday and Saturday. Prices, 50, 35, and 25 cents.

WILLIAMSBURG AMUSEMENTS.

NOVELTY THEATRE.
THOMAS THEALL....Proprietor and Manager.
THIS WEEK.
Every Evening and Wednesday and Saturday Matinees.
J. W. COLLIER'S UNION SQUARE COMP'Y,
Under the auspices of A. M. PALMER, in
LES DANICHEFFS.

ADELE BELGARDE

After a very Successful Season at

HAVERLY'S THEATRE,

NEW YORK,

WILL COMMENCE HER STARRING TOUR

Early in October,

WITH A POWERFUL REPERTOIRE.

OPINIONS OF THE PRESS:

"In the scene with Orlando in which she, disguised as a young forrester, assumes to play Rosalind and teach the young man how to love, she is ladylike even in her raillery, as few actresses have succeeded in being. The inevitable defects due to lack of experience in the remorseless treadmill of the stage are noticeable in the lady's work, but in the presence of audiences composed almost entirely of strangers these faults will probably be rectified. Certainly if Miss Belgarde is to become all she promises to be she will be a positive acquisition to our stage.—The Herald.

"Miss Belgarde possesses, in varying quantities, all the prerequisites to dramatic success—inherent talent, mental alacrity, ambition and personal prepossessiveness. She has the power to realize an idea, and the sense to formulate it. Her conception of this role is consistent, logical and coherent. It is not blurred by ill-taste. It does not seem to be founded on the reading of books, but is rather self-thought. It is intelligently sustained throughout, and suffused with fine feeling. The effort is a sincere and conscientious one. There could be no improvement in the depiction of the woman's innate modesty and sense of refinement, and very little in her love for Orlando. Unlike Miss Cavendish's Rosalind. It is not hoyenish. It is chaste; it is tender; it is pre-eminently poetic."—THE MIRROR.

"After witnessing Miss Belgarde's Julia, we are content to credit her with some talent, much good training and a great deal of real earnestness, a pleasing appearance, graceful manners, sufficient assurance and a method notable for intelligence and modesty.—The Times.

"The efforts of Miss Belgarde were entitled to commendation."—The Graphic.

"Miss Belgarde exhibited youth, a petite and symmetrical form, graceful self-poise, an intellectual presence, a pleasant voice of fair compass, and a clearly intelligent knowledge of the requisites of her self-imposed task. Miss Belgarde may be regarded as phenomenally gifted, and will surely make her mark as an actress in the future."—The Mercury.

"Miss Belgarde has made a good beginning. She shows large dramatic intelligence and remarkable self-poise. She is entitled to the credit of having scored a success which, if not phenomenal, was at least flattering and encouraging."—Star.

"The performance of Miss Belgarde as Julia in the Hunchback last night was a surprise for those who saw her attempted personation of Rosalind in As You Like It, on Monday night. In the latter the beautiful young debutante read the lines with remarkable intelligence and looked the character to perfection."—The World.

"She has demonstrated that she has talent of no mean order."—Evening Mail,

"She has intelligence, cultivation in a social sense, and natural qualifications of no mean order. She can learn a part, pronounce it with discretion and taste, and even do a lot of traditional things that belong to it. In her interpretation of the character of Julia, last evening, there was not a little to admire. It was characterized by delicacy and grace, and in the first two acts particularly, by a modest and girlish bearing that was extremely pleasing."—The Sun.

"From first to last she charmed and gratified. We consider her one of the most promising debutantes that have made their bow in New York for years. All the graceful qualities of her being are now dominating her; the propper expression of the bolder, broader and deeper sentiments will be attained by study and experience."—Evening Telegram,

"She played the part of Julia in the Hunchback with much real grace and merit, and the unsophisticated Julia of country life was well represented."—Sunday Dispatch.

"The appearance of Miss Adele Belgarde has suggested to many lookers-on the surprising likeness she bears in person to the great Rachel. She has the same narrow, oval form of face, small and long head, low and level brows and straight throat, and she has even the Jewish tragedienne's trick of frowning. In classic robes, as in Parthenia, some of her attitudes vaguely recall, and promise in the future, that grace which the mighty artiste possessed to a degree that made every pose a picture. It is true that Rachel's features, though delicate, were aquiline; and here the likeness ceases, for Miss Belgarde's features are of a type somewhat less defined, yet certain expressions of her acting face vividly recall 'the dark and terrible Felix,' as one of the French critics called Rachel."—Home Journal.

"Miss Belgarde's first New York appearance has been a successful one, and she is to be congratulated upon it. We incline to think that when she shall have discarded the idea she had in starting, of playing male roles, and shall have profited by study and broader experience, she will develop into an excellent actress. She has at least gone the right way about it, and in affording Miss Belgarde an opportunity to appear here, Mr. Haverly has made this public familiar with a young lady of refinement, prettiness, intelligence, and artistic fervor, which should make her a very desirable acquisition to the stage."—Mirror.

REPERTOIRE:

CYMBELINE; MEASURE FOR MEASURE; HAMLET; ROMEO AND JULIET; AS YOU LIKE IT; MUCH ADO ABOUT NOTHING; TWELFTH NIGHT; THE HUNCHBACK; LADY OF LYONS; INGOMAR; AND

A NEW AND ORIGINAL PLAY.

Address all business communications

ADELE BELGARDE,

Office of THE NEW YORK MIRROR.

DRAMATIC SEASON OF 1879 AND 1880.

MARY ANDERSON

SUPPORTED BY THE MARY ANDERSON COMBINATION.

UNDER MANAGEMENT OF

JOHN W. NORTON AND S. M. HICKEY.

BEGAN HER FALL AND WINTER SEASON IN UTICA, NEW YORK, ON TUESDAY, SEPTEMBER 9, 1878.

REPERTOIRE:

ROMEO AND JULIET, LADY OF LYONS, INGOMAR, FAZIO, EVADNE, THE HUNCHBACK, MACBETH AND SHERIDAN KNOWLES' LOVE; OR, THE COUNTESS AND THE SERF (first time.)

All communications for MISS ANDERSON are to be addressed care of HAMILTON GRIFFIN, her Business Manager, MIRROR Office, 12 Union Square, N. Y.

ZOLA ZOLA

"THE CIRCUS RIDER."

AN ORIGINAL DRAMA OF TO-DAY.

THE YOUNG AND TALENTED ACTRESS,

MISS ROSE LISLE,

WILL SHORTLY BEGIN A TOUR OF THE UNITED STATES

WITH HER OWN NEW, ORIGINAL, EMOTIONAL DRAMA OF TO-DAY.

ZOLA:

THE CIRCUS RIDER.

AND A REPERTOIRE OF THE STRONGEST PLAYS EVER TAKEN OUT COLLECTIVELY OF NEW YORK OR LONDON.

THREE POWERFUL NEW PLAYS.

MISS LISLE WILL BE ABLY SUPPORTED BY A FULL AND EFFICIENT COMPANY OF TALENTED METROPOLITAN ARTISTS CAREFULLY SELECTED FROM THE CREAM OF THE PROFESSION.

THE SUCCESSES OF THE SEASON.

MANAGERS DESIRING DATES WILL PLEASE ADDRESS CARE NEW YORK MIRROR.

ZOLA ZOLA

EMMA ABBOTT

GRAND

ENGLISH OPERA COMP'Y

PRATT & MORRISSEY, MANAGERS.

NOW PLAYING TO CROWDED HOUSES AT GRAND OPERA HOUSE, NEW YORK.

COMPRISES THE MOST PROMINENT AND POPULER MEMBERS OF THE ENGLISH OPERATIC PROFESSION.

STRONGEST ENSEMBLE IN THE COUNTRY FOR 1879-80.

DISTINGUISHED ARTISTS ENGAGED:

EMMA ABBOTT, - - - Prima-Donna Assoluta.

Marie Stone, Prim-Donna Soprano.
Zelda Seguin, Prima-Donna Contralto Assuluta.
Pauline Manrel, Prima-Donna Contralto.
Tom Karl (late Primo Tenore with Strakosch Italian Opera Co.) the Eminent Tenor.
Walter Temple, Tenora Robusto.
A. E. Stoddard, Prima Baritone.
W. H. MacDonald, Basso Cantante.
Ellis Ryse, Basso Profundo.
Edward Seguin, Buffo-Baritone.
William Castle, the favorite popular Tenor

GRAND CHORUS AND ORCHESTRA.

SIGNOR OPERTI.....Musical Director. | A. W. TAMS.....Stage Manager.

ENTHUSIASTIC RECEPTION OF THE SUCCESSFUL ROMANTIC OPERA OF

PAUL AND VIRGINIA.

REORGANIZATION

FOR THE SEASON OF 1879-80,

OF THE CELEBRATED

FURBISH

FIFTH AVENUE CO.

Supporting the Established Favorite,

MISS MAUDE GRANGER,

IN

BARTLEY CAMPBELL'S GREAT PLAY,

ENTITLED

FAIRFAX.

This organization will commence a tour of the United States October 13, and will be first-class in every respect, fully justifying its previous record, and hopeful of adding to it additional lustre. Miss GRANGER'S great performance of Dora at Wallack's has identified her name with the only positive success that house has known since The Shaughraun.

The play of Fairfax is in the author's best vein, and is a faithful reflex of the best American society.

BARTLEY CAMPBELL.....Director.
FRANK EVANS.....Acting Manager.

All communications care
C. R. GARDINER, 12 Union Square, N. Y.

GRAND OPERA HOUSE,

SYRACUSE, N. Y.

Is now being erected, and will be opened by a first-class attraction, the week of

NOVEMBER 3, 1879,

This house is to be finished in a most magnificent manner, and after the style of a regular modern thertre, with parquette, parquette circle, balcony and gallery.

First-class attractions will be liberally dealt with and parties playing at this REGULAR THEATRE are sure to receive the undivided support of the press and patronage of the people of Syracuse. Address

LYNCH & MOORE, Proprietors,
Syracuse, N. Y.

Or, S. M. HICKEY,
Care of any of the Dramatic Agencies.

LILIAN BROOKS BELL,

Prima Donna Assoluta.

DIGBY V. BELL,

Primo Baritone.

Of the Saville English Opera Company.

Re-engaged for Season 1879-80.

MISS FANNY DAVENPORT

STARRING TOUR.

BEGUN SEPTEMBER 8, IN DETROIT, MICH.

Appears at Grand Opera House, New York, October 27.

FINE COMPANY. FINE REPERTOIRE.

TIME ALL FILLED.

Permanent address,
Care NEW YORK MIRROR.

NEIL BURGESS

ECCENTRIC CHARACTER COMEDIAN,

IN D. R. LOCKE'S ("NASBY'S") NEW COMEDY,

WIDOW BEDOTT;

OR,

A HUNT FOR A HUSBAND.

Permanent address,

STURTEVANT HOUSE, N. Y.

CINCINNATI, August 25, 1879.

Widow Bedott and Burgess opened—biggest first night I ever had—biggest hit ever made in the house.

R E. J. MILES.

PAT ROONEY'S

STAR COMBINATION,

Now making a tour of the United States.

Under the management and direction of Mr.

HARRY MINER.

THE ONLY FIRST-CLASS THEATRES IN ST. LOUIS, MO.

OLYMPIC THEATRE,

CHAS. A. SPAULDING..Proprietor & Manager.

GRAND OPERA HOUSE,

JNO. W. NORTON.....Proprietor & Manager.

Address all communications to

JNO. W. NORTON,
Care of Horace Wall, 14 Union Square.

MRS. WM. DONALDSON,

Daughter of S. G. JOHNSON, Esq., of Providence, R. I., will make her debut in Lodi, a short distance from Milano, Sept. 27, 1879, in the opera of Lucrezia Borgia. She was a pupil of Signor Alberto Muzzacato, director of the Musical Conservatoire of Milano until his death, and is at present the pupil of Maestro Giuseppe Perini and Signor Sebastiano Ronconi, the finest scena-master in Italia.

LIZZIE MAY ULMER,

"Lizzie May Ulmer certainly is one of the most talented and promising artists on the American Stage."—Boston Express.

"Next to Macauley, Miss Lizzie May Ulmer carries off the honors of the piece as Clip. She is a small specimen of humanity, pretty, brimful of chic, and as bright and smiling as a sunbeam. Her voice is sweet and melodious, and wonderfully adapted to ring the changes from merry laughter to expressive pathos, while her slang drops forth so musically as to make the audience regret that Uncle Dan'l forced her to swear off."—Virginia City Enterprise.

"The character, as assumed by Lizzie May Ulmer, is an artistic production, and fairly divides the honors of the evening with Uncle Dan'l. We predict that she will make herself immensely popular among the people of the Coast. Clip is, in fact, a perpetual delight. In make-up and action Miss Ulmer's impersonations of the character is as perfect as art can make it. It is like a fragrant flower blossoming where the vilest of slums thicken, and there is no surprise when Uncle Dan'l plucks it thence and removes it to a more fitting soil."—Virgina Chronicle.

"Miss Lizzie May Ulmer, as Clip, fairly divided the honors of the evening. Such a sweet and charming little female hoodlum never trod the boards. Even the slang as it fell from her lips seemed to lose all its coarseness, as if her mouth was a sort of linguistic refinery."—San Francisco Chronicle.

"Miss Lizzie Ulmer as Clip fairly divides the honors with Macauley in several scenes, and it is doubtful if she has an equal on the American stage in her line of business."—San Francisco Alta.

DISENGAGED,

Address C. R. GARDINER, 12 Union Square.

HALLS AND OPERA HOUSES.

POPE'S THEATRE.

ST. LOUIS, MO.

THE LARGEST, MOST COMPLETE AND ONLY FIRST-CLASS HOUSE IN THE CITY.

Only first-class Dramatic and Operatic Combinations are invited to apply.

For terms and dates, address
CHARLES POPE,
Lessee and Manager.
E. E. ZIMMERMANN,
Business Manager and Treasurer.

TAYLOR OPERA HOUSE,

TRENTON, N. J.

Nearly all September open. Business highly promising. House entirely refitted. New Scenes and new Drop by Richard S. Smith. Rent $60. No sharing terms with any one. Dates now booked: September 26 and 30; October 1, 8, 9, 11, 17, 18, 18 and 25; November 1, 7, 8, 15, 21, 22, 27 and 29; December 8-13, 25 and 27; January 1, 20 and 21; February 3, 5 and 10.

JOHN TAYLOR, Manager.

OWENS' ACADEMY OF MUSIC,

CHARLESTON, S. C.

All business communications should be addressed to

J. M. BARRON, Business Manager,

347 Hollis Street, Baltimore, Md.

DUDLEY STREET OPERA HOUSE,

BOSTON, MASS.

This elegant new theatre will be completed and opened Monday, September 8, with

MURPHY'S MINIATURE OPERA PINAFORE.

Managers of Stars and Combinations desiring dates, please addresss

FRED STINSON, Manager

ACADEMY OF MUSIC.

GREENVILLE, S. C.

500 OPERA CHAIRS. SEATING CAPACITY 800.

Address all communications to

W. E. SPEIR, Manager,

Greenville, S. C.

NATIONAL THEATRE.

CINCINNATI, OHIO.

W. L. ALLEN.....Lessee and Manager.
S. S. HINKLE.....Treasurer

Entirely repainted and decorated throughout. The largest theatre in Cincinnati. Having the largest auditorium and stage. Popular and central theatre of the city. The only large, first-class theatre in the city. Playing novel and sensational attractions, and having dress circle, parquette, balcony and gallery.

SINK'S OPERA HOUSE.

ROME, N. Y.

A. J. SINK.....Proprietor.

Rent per night $35. Only first-class companies played on per cent.

W. S. SINK.....City Bill Poster.

A. R. SAMUELLS.

Mozart Garden.

Brooklyn.

HYDE & BEHMAN.

Proprietors and Managers
Hyde & Behman's Theatre.
Brooklyn.

WM. WALL, JR. JOHN PARDY. C. P. DEGARMO.

WALL, PARDY & DEGARMO.

THEATRICAL PROGRAMMES AND GENERAL ADVERTISING AGENTS.

14 Union Square, New York City.

Controlling interest in the principal Theatrical Programmes throughout the country. Special privilege: Haverly's Mastodon Minstrels. For advertising space address,

WALL, PARDY & DEGARMO, as above.

SEASON OF 1879-80.

JENNIE WALLACE

AND

Miss Maud Wallace.

SUPPORTED BY A

POWERFUL NEW YORK COMPANY.

F. B. DOBSON, Manager.

BARTLEY CAMPBELL'S PLAYS.

The following named plays by this popular author, all of which have been SUCCESSFULLY PRODUCED, are at the disposal of stars and managers:

A Heroine in Rags.
"This charming play stands in the very front rank of recent dramatic literature."—Bronson Howard, author of Banker's Daughter, etc., in Detroit Free Press.

On the Rhine.
"A picturesque and very effective play, in every way worthy of the large houses it has drawn."—George Barnes in San Francisco Call.

Fate. (Property of Miss Carlotta LeClercq.)
"A drama moral in tone, and as excellent in construction as Dumas' L'Estranger."—Edinboro Advertiser.
"Mr. Campbell's play at Wallack's is uncommonly effective, and made a decided hit."—N. Y. TIMES.
"This is genuine comedy, of which no humorist might be ashamed."—Max Adler in Philadelphia Bulletin.
"Mr. Campbell's American play made a profound impression."—Manchester (Eng.) Guardian.
"So far Mr. Bartley Campbell has not produced a play at Hooley's that has not been a pecuniary success."—T. Z. Cowles in Chicago Tribune.

Peril.
"A breezy, cheerful comedy, full of genuine fun."—Philadelphia Press.
"Peril is a hit."—San Francisco Bulletin.

The Virginian.
"Judging from the enthusiasm of the audience, Mr. Campbell's drama achieved a success."—London Illustrated News.
"Whatever its faults, and they are not a few, it was recived with plandits, and at the close of the play Mr. Campbell was loudly called for, and appeared before the curtain."—London (Eng.) Morning Post.

Clio.
"There are lines in Clio worthy of Spenser; indeed, the poetry of the play was a genuine surprise. It was the most important production of the week, and drew large houses." Will Eaton in Chicago Times.

For all of these plays there is an abundance of fine pictorial printing. For terms address the author, Union Square Theatre, New York.

HARRY GWYNETTE,

STAGE MANAGER GRAU'S OPERA CO., SEASON OF 1879-80.

—AND—

EVA BYRON,

HEBE AND NURSEDA, WITH GRAU'S OPERA COMPANY.

AMY CHAPMAN,

STARRING TOUR, SEASON OF 1879-80.

JULIA,
JULIET,
PAULINE,
PARTHENIA,

HERMANN LINDE,

LONDON.

Permanent address at
OFFICE OF THE ERA,
London, England
Or, care Management Sadler's Wells Theatre

MATHESIUS & WEIGAND,

ARTISTIC

Lithographers & Printers,

144 CHAMBERS STREET, NEW YORK.

PROCESS DRAWING a specialty. Done at short notice. Estimates cheerfully furnished.

PAULDING

BOSS

OF ALL BILL POSTERS.

7 AND 9 ANN STREET, N. Y.

THE ELECTRIC LIGHT.

MINNIE FARRELL.

PERMANENT ADDRESS:
Box 228, Baltimore, Md.

Dana's

Theatrical Photographs.

SIXTH AVENUE & FOURTEENTH STREET, NEW YORK.

MATTIE VICKERS, "The Aimee of America,"

—AND—

CHARLES ROGERS,

In the New Serio-Comic Play, in Three Acts, entitled

STAR; OR, PASTE AND DIAMONDS!

Written expressly for them by the popular dramatist, Mr. CHARLES GAYLER, author o Fritz, Carl the F ddler, The Connie Soogah, American Cousin at Home, &c., &c. The play, which contains all the elements which have made Mr. GAYLER'S former works so successful, is replete with Character, Interest, Strong situations and Powerful incidents, combining, in a remarkable degree, FUN AND PATHOS, and will introduce MATTIE VICKERS and CHARLES ROGERS in their popular and origiual SPECIALTIES, SONGS and IMPERSONATIONS, bringing into requisition the talents of

☞ A FIRST-CLASS COMPANY ☜

which has been carefully selected, commence the season September 8, Academy of Music, Buffalo. Managers of Theatres and Circuits having open dates may address
FRANK C. GAYLER, Manager, 12 Union Square, N. Y.

DORA GORDON STEELE'S

HALLOW E'EN PARTY.

THE ARTISTS ENGAGED FOR THIS COMBINATION HAVE WON DISTINGUISHED HONORS FROM BOTH HEMISPHERES,

AND WILL APPEAR IN

THE NEW COMIC MUSICAL COMEDY, IN TWO ACTS,

ENTITLED

HALLOW E'EN,

IN WHICH IS INTRODUCED ACTS FROM CARMEN, IL TROVATORE, RIGOLETTO, FAVORITA AND ROBERTO.

THE COMPANY:

DORA GORDON STEELE, Prima Donna Soprano Dramatique.
KATE HARTWELL.....Prima Donna Soprano.
ANNIE E. BERRE.....Contralto D'fercia.
RUSSELL GLOVER.....Tenor D'gracia.
MARK SMITH.....Baritone Robusto.
JOHN W. LAWRENCE.....Comedien Lyrique.
FRANK BARTLETT MELVILLE, Tenor Comique.
SATURN.....The Parrot.
WALTER J. RAYMOND.....Manager.
Prof. CHAS. BERGMAN.....Musical Director.
JAMES HAMILTON.....Agent.

TIME ALL FILLED TO MARCH 15, 1880.

JENNIE HUGHES,

PERMANENT NEW YORK CITY ADDRESS,

52 BOND STREET.

A. GARTLAND,

Business Agent last season with the ROSE EYTINGE COMBINATION and formerly with EMMA ABBOTT CONCERT COMPANY,
IS OPEN FOR AN ENGAGEMENT AS ADVANCE BUSINESS AGENT FOR SEASON OF 1879-80.
Address Steinway Hall, New York

MRS. JOHN FIRTH,

English and American

CUSTOM SHIRTS TO ORDER.

12 UNION SQUARE, N. Y.

THEATRICAL WORK A SPECIALTY.

WM. A. RICHARDSON. GEORGE FOOS.

Richardson & Foos,

THEATRICAL PRINTERS

AND ENGRAVERS,

112 FOURTH AVENUE, NEAR 12TH ST.,

NEW YORK.

WM. REAGAN,

19 ANN STREET, NEW YORK.

CITY BILL POSTER

AND DISTRIBUTOR.

25 CENTS.

STURGES & CRONK'S

Theatrical Express.

Professiona arriving in New York will find it to their advantage to hold their Checks and bring them to this office. Trunks delivered for 25 cents each. Contracts made with Advance Agents, leaving or passing through New York, at the most reasonable terms
Slate at
ALL DRAMATIC AGENCIES.

NOTICE.

Western variety and specialty artists desirous of playing in New York City will send photographs and programmes at once. State lowest terms at first to save useless correspondence.

G. L. DOANE & CO.,
DRAMATIC AND VARIETY AGENTS.
59 Bond Street, New York.

CONNECTICUT HOTEL,

NORWALK, CONN.

SPECIAL RATES TO THE PROFESSION.

E. G. THOMPSON, Proprietor

MADAME P. A. SMITH,

THEATRICAL DRESSMAKER.
MODES DE PARIS.
117 WEST TWENTY-EIGHTH STREET, N. Y.

The dresses worn by Adele Belgarde at Haverly's were designed by Mme. Smith.
All the latest Parisian Fashions received at our establishment as soon as issued in Paris.
Actresses will find it to their advantage to give me a call.

SCHULER

Upright and Square Pianos

Are second to none A fine assortment of first-class Pianos and Organs for sale and to rent on very reasonable terms. Pianos but little used exceedingly low. Pianos to rent for the country.

19 EAST FOURTEENTH STREET.

SAVILLE ENGLISH OPERA COMPANY.

SEASON 1879-80.

40 FIRST-CLASS ARTISTS.

H. M. S. PINAFORE,
THE SORCERER,
TRIAL BY JURY.

In preparation two new operas.

Address SAVILLE & LEE,
Hoffman House.

THE LINGARDS.

ALICE DUNNING LINGARD, - - Manageress.
WM. HORACE LINGARD, - - - - - Director.

NOW TOURING IN AUSTRALIA WITH THEIR OWN COMPANY.

IN SELECT NEW YORK SUCCESSES.

American managers may address
Mr. LINGARD, care of THE MIRROR.
Permanent Address, 126 E. 37th Street, N. Y.

NEW

NATIONAL THEATRE

PHILADELPHIA, PA.

THE HANDSOMEST THEATRE IN THE CITY.

HOLDS $700 AT POPULAR PRICES.

NO VARIETY—NO SMOKING—NO DRINKING.
Thoroughly a first-class Theatre in every respect, and only
FIRST-CLASS ATTRACTIONS WILL BE RECEIVED.

The greatest care given to the mounting of pieces. During the Summer months the theatre has been entirely refitted, frescoed, upholstered, stocked with new scenery, and a new drop-curtain, etc.
John A. Stevens; Oliver Doud Byron; Milton Nobles; Hyer Sisters Opera Troupe; The Revellers; Frayne and Tiffany combination; and other strong attractions already booked.
For open dates and terms, apply to
T. F. KELLY, Manager, Phila., or
C. R. GARDINER, 12 Union Sq., N. Y.

GRAU'S

English Comic Opera Co.

REPERTOIRE:

LITTLE DUKE, GIROFLE-GIROFLA, FATINITZA, PINAFORE,

And Warner and Kirker's New Opera,

"CADETS."

BLANCHE CORELLI, Prima Donna Assoluta.
ALICE HOSMER, Prima Donna Legere.
HENRI LAURENT, Primo,

And many other first-class artists.

A STRONG AND EFFICIENT CHORUS.

GRAU & WOLFSOHN, Managers,
Care C. R. Gardiner, 12 Union Sq.

CHARLES DE GARMO,
PROGRAMME ADVERTISING AGENT
Haverly's United Mastodon Minstrels.

Also Programme Advertising Agent for St. Charles Theatre, N. O.; French Opera, N. O.; Academy of Music, N. O.; Grand Opera House New Orleans.

T. HOAG.

1377 BROADWAY, N. Y.
JEWELER.
"Hoag's Diamonds."

UNGER'S
PRACTICAL WATCHMAKER AND JEWELER,
76 BLEECKER STREET, near Broadway, N. Y.
Watches, Clocks, Jewelry, Musical Boxes, etc., repaired. All orders promptly attended to. Repairing done on the premises. Satisfaction guaranteed.
THEATRICAL REPAIRING A SPECIALTY.
☞ Special rates to the Profession.

BLOOMS'

THEATRICAL SUPPLY,

338 AND 340 BOWERY, NEW YORK.

Just received per European steamer some of the most elegant and most novel designs in opera length Silk Hose. Combination of color and artistic design have never been equalled.

It would be impossible to give a minute description, as the designs are entirely new and have never been in the American market before.

We have now in stock a complete line of our celebrated Silk Tights, in all colors and combinations, either in fine or heavy grade.

Spun Silk Tights	$ 5 00
American Silk Tights	7 00
French "	8 00
English "	9 00
Italian "	10 00
Our Extra Heavy XX	10 00

Our line of Cotton Tights is now complete, and can offer them for less than any other House in the country.

Flesh Cotton Tights	$1 35
" " Shirts	1 35
White " Tights	1 35
" " Shirts	1 35

} or $15 per doz.

English Super Stout Cotton Tights	$1 60
" " " Shirts "	1 50
Superfine Cotton Tights	1 75
" " Shirts	1 75
Lisle Tights	3 25
" Shirts	3 25

WORSTED TIGHTS AND SHIRTS
All colors.....each, $3 00

JUST RECEIVED, AN ELEGANT LINE OF SATINS, SILKS, VELVETS, GOLD AND SILVER LACES AND FRINGES, &C., &C.

1 2 3 4 5 7 8 9 10 11 12

GENUINE FRENCH SPANGLES, $1.50 PER POUND.

BLOOMS', 338 & 340 Bowery, N. Y.

ANOTHER DECIDED NOVELTY!

DRAMATIC, MUSICAL, TERPSICHOREAN, COMICAL COMBINAT'N

—ENTITLED—

"THE REVELLERS,"

COMBINING THE PRINCIPAL ACKNOWLEDGED FEATURES OF

"THE VOKES," "THE TROUBADOURS," AND "THE FROLIQUES," IN ONE GRAND ENSEMBLE.

ARRANGED BY A POPULAR AMERICAN AUTHOR.

INTRODUCING SONGS, DANCES, TRIOS, IMITATIONS, COMICALITIES AND ECCENTRICITIES, WOVEN INTO A TWO-ACT COMEDY, ENTITLED

TROUBLE.

CAST OF CHARACTERS.

MISS THERESA NEWCOMB....as....MEG FERRIS
Niece to Aunt Dorothy, looking for money and not inclined to look over her left shoulder True blue, 18-karat-fine. With songs, dances, magical changes, &c. Change to French lady with French song.

MISS EMMA LIBBY as GRACE MERRYWEATHER
Half sister to Meg. Equally interested in the money bags, but love takes precedence. Just too sweet to live.

MISS MAY STUART (sister to Stuart Robson) as AUNT DOROTHY
New England Spinster. Lookin' for a slick place to put her money. (A female Joshua Whitcomb) Directing the love affairs of her two nieces, with New England specialties in eccentric songs and dances.

MR. GEO. C. DAVENPORT as ADOLPH GREENMAN
Determined to win Gracie "if it takes all Summer." Introducing Negro and Irish dialect character bits, songs, dances, comicalities, imitations, &c.

MR GEORGE W. JACKSON..as..DR. REYNOLDS
Don't think any more of a dollar than a farmer does of a yoke of cattle. Will marry where the money is. Knows the anatomy of the human heart.

MASTER WENT as the Charity Boy, BOB KITERIDGE
Aunt Dorothy's baby and everyone else's pest. With songs, dances and imitations of Irish and Dutch celebrities.

Act 1st and 2d—Aunt Dorothy's New England Home. Act 3d—Ante-Room connecting with Lunatic Asylum.

Address all business communications to C. R. GARDINER, 12 Union Square, N. Y.

SEASON OF 1879 AND 1880.

SCANLON & CRONIN,

COMBINATION

WILLIAM H. FITZGERALD, MANAGER.

Commencing in Philadelphia, Sehtember 15, 1879, will be inaugurated a Grand Comedy Season by the Princess of Irish Comedies.

SCANLON & CRONIN,

Supported by a strong and carefully selected Dramatic Company, in the Charming Domestic Story,

"O'NEIL"

A comedy of powerful emotional interest, written by C. R. CLIFFORD expressly for MESSRS. SCANLON & CRONIN.
This company will play only in First-Class Legitimate Theatres. The pictorial printing will be entirely new and elaborate. Address business communications,
C. R. GARDINER, 12 UNION SQUARE.

C. RANDOLPH GARDINER,

MANAGERS' AGENT,

PERMANENTLY LOCATED, No. 12 UNION SQUARE, NEW YORK.

Representing the principal amusement managers in the U. S. and Canada, and furnishin all open dates in nearly every Theatre or Opera House.
AGENT for the National Printing Co., Chicago, Ills.
AGENT for several popular authors.
AGENT for many of the most prominent MUSICAL and DRAMATIC ATTRACTIONS.

Engagements procured for stars; also amateur and professional musical and dramatic artists.

SCRAPS.

WARNING.

Notice is hereby given that the extravaganza of SCRAPS is duly copyrighted, and any parties using the title of the same will be immediately prosecuted to the fullest extent of the Law.

THE PATHFINDER:

A LA TROUBADOUR.

And the versatile

MILTON JASPERS,

with their new and unsurpassed protean an musical creation of

SCRAPS,

A bizarre combination of Comedy, Burlesqu Tragedy and Dancing.

A few open dates after January.

Managers having circuits or sharing term address S. M. BUSH, Business Manager, 32 North Pearl St., Albany, N.

CRITERION COTERIE

An artistic alliance of eminent exponents of

The Drama, Music and Art

We have formed a new Combination wit the above designation, which, for variety c attractions presented, and for the artistic ex cellence of its members, is unexcelled.

The "Coterie" comprises the following art ists:

Carlyle Petersilea, one of the finest Am erican Pianists.

George Herbert, (the new Regamey) Caricaturist.

Ellen D. Barret, Soprano.

Annie Gilbreth, Accompanist.

Charles Atkinson and Clara Ellard in Dramatic Recitals, COSTUME PERSON ATIONS and

A POETICAL WOOING.

For specimen programmes, dates and term address

Criterion Dramatic and Musical Bureau, 32 Pemberton Square, Boston, Mass

SEASON 1879-80.

SECOND ANNUAL TOUR.

PERLEY'S

Union Square Comedy Co.

MISS JOSEPHINE PERLEY.....Manageress
MR. JOS. J. DOWLING.....Business Manager

Presenting Wallack's great New York success,

SNOW BALL,

The right for which is purchased from Samuel French, Esq., for the United States and Canadas, will be presented by a carefully selected Company of Metropolitan Artists.

For open dates, address WALL & HANLEY, 12 Union Square, N. Y.

Or, JOS. J. DOWLING, Business Manager, Hotel Boylston, Boston, Mass.

CALL.

The Ladies and gentlemen of the

Saville English Opera Co.

Will assemble at

GRISWOLD OPERA HOUSE, TROY, N. Y.,

Tuesday, September 16, 1879,

Prior to opening, Sept. 18.

SAVILLE & LEE, Directors.

THE NORCROSS FIFTH AVENUE OPERA COMPANY,

(Formerly Laurent's.)

UNPRECEDENTED SUCCESS IN

H. M. S. PINAFORE,

Now playing at the Madison Square Garden, (formerly Gilmore's).

REPERTOIRE:

H. M. S. PINAFORE, FATINITZA, CARMEN, TRIAL BY JURY and TWO CADIS.

J. W. NORCROSS, JR., Manager, 6 West 16th Street, N. Y.

DENMAN THOMPSON

McVICKER'S THEATRE, CHICAGO.

THIS WEEK.

J. M. HILL, Permanent address, Clark and Madison Streets, Chicago, Ill.

MISS MARIE PRESCOTT,

AS JANE GARSIDE IN RESCUED, BOOTH'S THEATRE.

ENGAGED FOR SEASON 1879-80.

Address at MIRROR office

MOBILE THEATRE.

ONLY DIRECT ROUTE TO AND FROM NEW ORLEANS.

Address Irving House, New York City.
T. C. DELEON, Proprietor.

TOUR OF 1879 AND 1880.

FREDERICK PAULDING.

Under the Management of A. Appleton.

...ce that he has purchased the exclusive American Rights to

...NISTER.

...ul play of

...SECRET,

...ich will consist of the following plays:
...EVENGE. LADY OF LYONS.
...rt Mr. Paulding will consist of the follow-
...ss Constance Hamblin, Mrs. Carrie Jami-
...H. D. Gale, Mr. Harry Pierson, Mr. F. R.
...L. F. Massen, Mr. E. F. Taylor, etc., etc.
...desirous of playing the above attraction
...A. APPLETON, care Dramatic Agents.

...'S TROUPE.

...NTATIVE COMPANY.

...PANY OF UNEQUALED STARS,
...CCESS OF THE YEAR, ARE

...EASTWARD,

The concluding weeks of the Season will ...ircle, ONE WEEK AT

...ncing Monday, September 22,

...ork city for the Season of 1879-80 at

...S THEATRE,

...ADWAY.

...tists. For dates in November address

...TOR, Sole Proprietor,

...my Pastor's Theatre, 587 Broadway, N. Y.

...VIN FROLIQUES.

...THE PAST SEASON.

N. C. GOODWIN, Jr.

AND OPERATIC COTERIE.

...d and Perfected for 1880

Vieing with organizations of the best and largest ensemble in novelty and excellence. Engagements now closed for New York, Brooklyn, Boston, Chicago and other centres. For time, terms, etc., address

JNO. E. WARER, Business Manager, 13 W. 9th Street, N.

1876. THE FASHIONABLE EVENT. 1879.

Third Annual Tour of the Celebrated

ADAH RICHMOND COMIC OPERA TROUPE.

MR. CARL VON SCHILLER.....MUSICAL CONDUCTOR.

SPECIAL ANNOUNCEMENT:

The Adah Richmond Opera Troupe have finished their Second Annual Tour and will commence their Third Regular Season at Albaugh's Theatre, Baltimore, Md., September 15, having played in every large city in the United States, and recognized by managers and the public as the representative Comic Opera Troupe of the age. For the third tour the following brilliant ensemble, comprising the

MOST PROMINENT NAMES IN COMIC OPERA:

The young and beautiful American prima-donna mezzo-soprano, MISS ADAH RICHMOND.

Miss BELLE GIRARD.....soprano secondo.	Mr. C. W. BERNARD.....second tenore.
Miss HELEN GRAYSON.....mezzo soprano.	Mr. T. W. STEELE.....prima baritone.
Miss JULIA COLLANO.....contralto.	Mr. LIVINGSTON KENT.....basso cantenlte.
Mr. JULIAN FRANCISCO.....prima tenore.	Mr. JAMES VINCENT. baritone and comedian.
Mr. J. C. ARMAND.....prima tenore.	Mr. JAMES STURGES.....basso profundo.

FULL CHORUS,

Under direction of chorus-master.....E. R. WALTON.

REPERTOIRE:

FATINITZA, CARMEN, PINAFORE, MADAME ANGOT, LA PERICHOLE, GIROFLE-GIROFLA, MADAME FAVART, LITTLE DUKE, GRAND DUCHESS, CHIMES OF NORMANDY.

Preliminary Season commences at Paterson, Sept. 11, 12; Harrisburg, 13th. Regular season, Baltimore, week, 15th; Washington, week, 22d.

WM. H. BORST & CO.....Managers. | JAS. VINCENT.....Stage Manager.
ANDY MCKAY.....Business Manager. | JULE T. MORSE.....General Agent.

THE TOURISTS

"IN THE PULLMAN PALACE CAR."

An organization comprising some of the very best artists in the Profession—such as WILLIAM A. MESTAYER, AUGUSTUS J. BRUNO, NICHOLAS J. LONG, WILL H. BRAY, JAMES BARTON, MISS ROSA COOK (her first appearance since her opera triumphs in Europe), MISS ETHEL LYNTON, MISS JENNETTE REIFFERTH, MISS MAY LIVINGSTON, and others. Magnificent Lithographs and Pictorial Printing. Time already filled in New York, Philadelphia, Boston, Brooklyn, Baltimore, Washington, Cincinnati and Pittsburg.

The piece abounds in MUSIC and FUN, comprising COMEDY, BURLESQUE, OPERA, SATIRE, CARICATURES, &c., &c., by a Company far superior to any similar organization.

Managers may address JOHN P. SMITH, Manager, Union Place Hotel, New York.

Blooms

OLD HEADQUARTERS FOR THE THEATRICAL WORLD

338 AND 340 BOWERY, NEW YORK.

WHY ALL PROMINENT ACTORS AND ACTRESSES FLOCK TO THIS ESTABLISHMENT IS EASILY EXPLAINED.

BLOOMS KEEP EVERYTHING NECESSARY FOR THE STAGE, from the smallest item to the most elaborate article necessary to complete wardrobes for ladies or gentlemen in the profession.

BLOOMS' THEATRICAL HOSIERY DEPARTMENT is the most complete in the country.

BLOOMS' COUNTERS SHOW EVERY NOVELTY requisite to complete elegant costuming.

BLOOMS SPARE NO PAINS TO PLEASE their patrons, and last, thought not least,

BLOOMS SELL LOWER THAN ANY OTHER HOUSE IN THE STATES.

BLOOMS FURNISH SAMPLES FREE OF CHARGE. Send for

BLOOMS' NEW ILLUSTRATED CATALOGUE AND PRICE-LIST.

BLOOMS,'

Nos. 338 AND 340 BOWERY, NEW YORK.

SEASON OF 1879-80.

ERNEST STANLEY,

Representing RICE'S SURPRISE PARTY.

All communications accordingly.

MISS MAUDE GRANGER,

ENGAGED FOR LEADING BUSINESS.

UNION SQUARE THEATRE, NEW YORK.

AS MARY SAUNDERS,

IN "MY PARTNER."

J. H. HAVERLY'S ENTERPRISES

HAVERLY'S THEATRE, NEW YORK,

CORNER OF 14TH STREET AND 6TH AVENUE.

J. H. HAVERLY.....Proprietor and Manager. | HARRY MANN.....Assistant Manager.

After the most SIGNALLY SUCCESSFUL SUMMER SEASON, during which this house was the only theatre in the city that

KEPT ITS DOORS OPEN WITHOUT VACATION,

inaugurated the popular season MONDAY, AUGUST 25, with

THE COLVILLE OPERA BURLESQUE COMPANY.

HAVERLY'S THEATRE, CHICAGO,

CORNER OF DEARBORN AND MONROE STREETS.

J. H. HAVERLY.....Proprietor and Manager. | WILL J. DAVIS.....Assistant Manager.

A. M. PALMER'S UNION SQUARE THEATRE COMPANY,

now playing to the full capacity of this, the largest theatre in Chicago. The leading attractions of this country and of Europe are continually presented at this house, and engagements are concluded for the coming season with all the novelties of the dramatic and musical world.

HAVERLY'S BROOKLYN THEATRE.

J. H. HAVERLY.....Proprietor. | HART JACKSON.....Manager.

THIS BEAUTIFUL AND FIRST-CLASS THEATRE

will be completed early in October, and will be inaugurated by

MISS CLARA MORRIS,

in a new play by an American author. Time for the season is largely closed with the leading attractions of the country. Companies, stars or combinations desiring time may address either the Proprietor or the Manager, care Haverly's Theatre, New York.

ANOTHER SUCCESS SCORED AT SAN FRANCISCO.

"The greatest novelty in the minstrel way that has been on this coast. Massing the forces of minstrelsy, it attacks the public in a solid body. There is no weariness on the part of the audience. It is like turning a kaleidoscope—new forms of beauty follow in rapid succession."—San Francisco Morning Call, August 26, 1879.

HAVERLY'S UNITED MASTODON MINSTRELS.

J. H. HAVERLY.....Proprietor. | WM. FOOTE.....Manager.

40 PERFORMERS 40

"A new revelation that in both merit and magnitude eclipse all predecessors." "The entertainment was in every respect thoroughly enjoyable, all that it was advertised to be—THE BIGGEST THING IN MINSTRELSY ON THE CONTINENT. There was not even the suggestion of vulgarity in any part of the entertainment, while in every part it was laughable, original and entertaining. A successful season is secured."—San Francisco Post, August 26, 1879.

40 THE BIGGEST AND BEST IN THE WORLD. 40

W. H. STRICKLAND, General Agent.

PRECOCIOUS PINAFORE.

HAVERLY'S NEW YORK JUVENILE PINAFORE CO.

FROM HAVERLY'S THEATRE, NEW YORK.

J. H. HAVERLY.....Proprietor. | COL. ROBT. FILKINS.....Manager.

THE MARVELS OF THE MUSICAL WORLD.

50 JUVENILE ARTISTS. 50

DIMINUTIVE IN STATURE! GIGANTIC IN TALENT!

Presenting PINAFORE in a refined, unique and praiseworthy style that has secured the CONFIDENCE and PATRONAGE of the ELITE of the country, and achieved a SUCCESS THAT HAS NO PARALLEL IN THE HISTORY OF AMUSEMENTS artistically and financially.

EVIDENCE OF THE PRESS.

The season opened auspiciously at Haverly's theatre last evening. The audience was large and first-class. Every seat was taken, and though the heat was oppressive in the auditorium, all were good-natured and highly amused and delighted with the performance. The full chorus numbered forty voices. The precision of the movements on the stage and the good time kept in the singing showed that the company had been carefully trained. One of the prettiest features of the performance was the grand review in the first act, where the marches with complicated figures are made to the singing of sailor songs.—PORTLAND ADVERTISER, Sept 2.

Mr. Haverly's company sustains the reputation given it by the press elsewhere, and is worthy the patronage of the city. The chorus is well drilled, their march in review before the Admiral being one of the features of the evening. All must see Pinafore (is there one who has not?), and those who have should not miss this delightful entertainment by these bright children.—LOWELL DAILY CITIZEN, August 28.

Managers wishing the above attraction after November 16, can address

J. H. HAVERLY, PROPRIETOR, HAVERLY'S THEATRE, NEW YORK.

"STILL ACHIEVING, STILL PURSUING."

AN ENTERPRISE OF GREAT PITH AND MOMENT.

"It is gratifying to see that no imputation is brought against them of presenting anything offensive to the eye or ear."—Hon. WM. LLOYD GARRISON.

"Their most striking characteristic is their wholesome and hearty simplicity, dealing rather with the humor of real negro life than with the slang of city streets.—BOSTON TRANSCRIPT.

"I WAS BORNE ON TIDES OF PEOPLE CROWDING UNTO MY TRIUMPHS."

HAVERLY'S GENUINE COLORED MINSTRELS.

J. H. HAVERLY.....Proprietor. | GUSTAVE FROHMAN.....Manager.

THE FLUTTERING PLUME OF VICTORY CARRIED UNDISPUTEDLY THROUGH NEW ENGLAND AND HELD AS A CONSPICUOUS TROPHY OF TRIUMPH.

"For melody, fun, natural extravaganza, grotesque humor they are unsurpassed."—N. Y. GRAPHIC.

UPROARIOUS, REFINED, UNEQUALED.

"The most original and entertaining company that has ever appeared in New York."—N. Y. SUN.

Competition Paralyzed. No Opposition Recognized.

FORD'S, BALTIMORE, WEEK OF SEPTEMBER 8; ACADEMY OF MUSIC, PHILADELPHIA, SEPTEMBER 15.

Address all communications to J. H. HAVERLY, Haverly's Theatre, N. Y.

HAVERLY'S CHICAGO CHURCH CHOIR COMPANY

FROM HAVERLY'S THEATRE, CHICAGO.

J. H. HAVERLY.....Proprietor. | WILL J. DAVIS.....Manager.

NOW PLAYING WITH TRIUMPHANT SUCCESS TO

CROWDED AUDIENCES,

AND

TURNING HUNDREDS AWAY NIGHTLY THROUGH THE CITIES OF THE GREAT WEST.

This Company, embracing the best local talent of Chicago, has both given satisfaction and received more praise for

PERFECTION OF MUSICAL TALENT AND MORE ADMIRABLE REPRESENTATION OF

H. M. S. PINAFORE

THAN ANY OF THE MYRIAD COMPANIES WHICH HAVE PRECEDED THEM.

This Company will appear in New York, Boston and Philadelphia during the Fall and Winter season. Managers desiring time can address

J. H. HAVERLY, HAVERLY'S THEATRE, NEW YORK.

J. H. HAVERLY

Also controlling, at all times, a large additional number of Leading Attractions, and always ready to negotiate with Grand Opera, Stars (with or without company), Combinations and Amusement Enterprises generally.